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VOGUE

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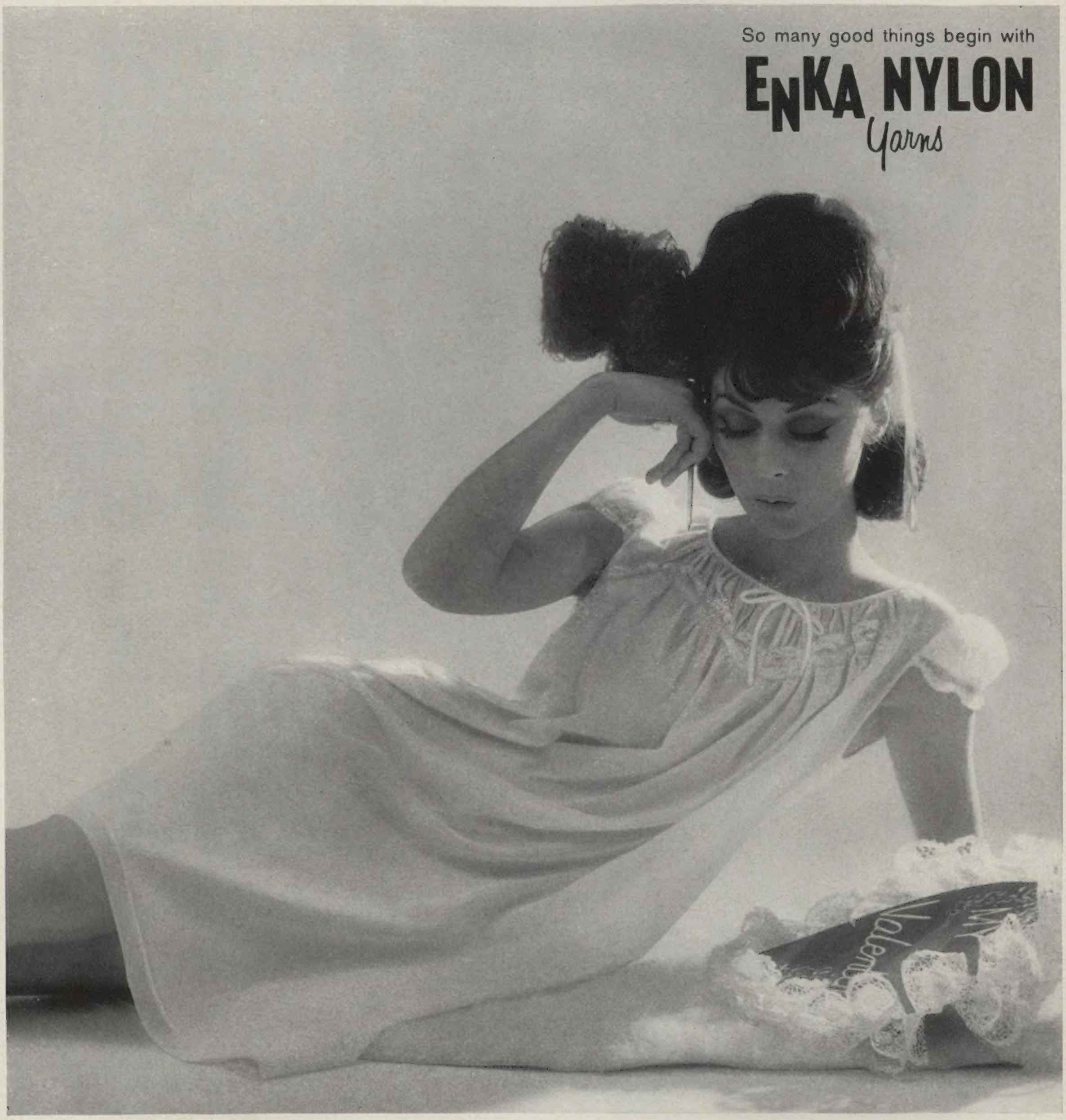


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FEBRUARY 1, 1963

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÉVITCH, President

Alexander Liberman, Editorial Director



PENN

COVER: Spearheading the new hat-looks for spring: the turban, in all its splendour—big or small, tightly-wrapped or loosely-draped; straight from the desert sands. Best way to wear the new turbans: with some hair showing at the side. The turban here is a magnificent wrapping of orange, mustardy-gold, and black silk, to wear for late-day—or late lunch in a good restaurant—with black. By Adolfo, of Onondaga fabric. At Bonwit Teller; Julius Garfinckel; Rich's; Dayton's; I. Magnin. Black silk crêpe suit by Talmack, at Bonwit Teller. Pearl rings from Tiffany. Lipstick and nail enamel, Revlon's Naked Pink—the lipstick, now in a long, slender wand called Sculptura, wedge-shaped, fine-edged.

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JESSICA DAVES
Editorial Advisor

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Francois Crahay of Nina Ricci
designs in Paris
for his American collection—
a sweeping evening costume
in burnt orange, black
and midnight blue ottoman.

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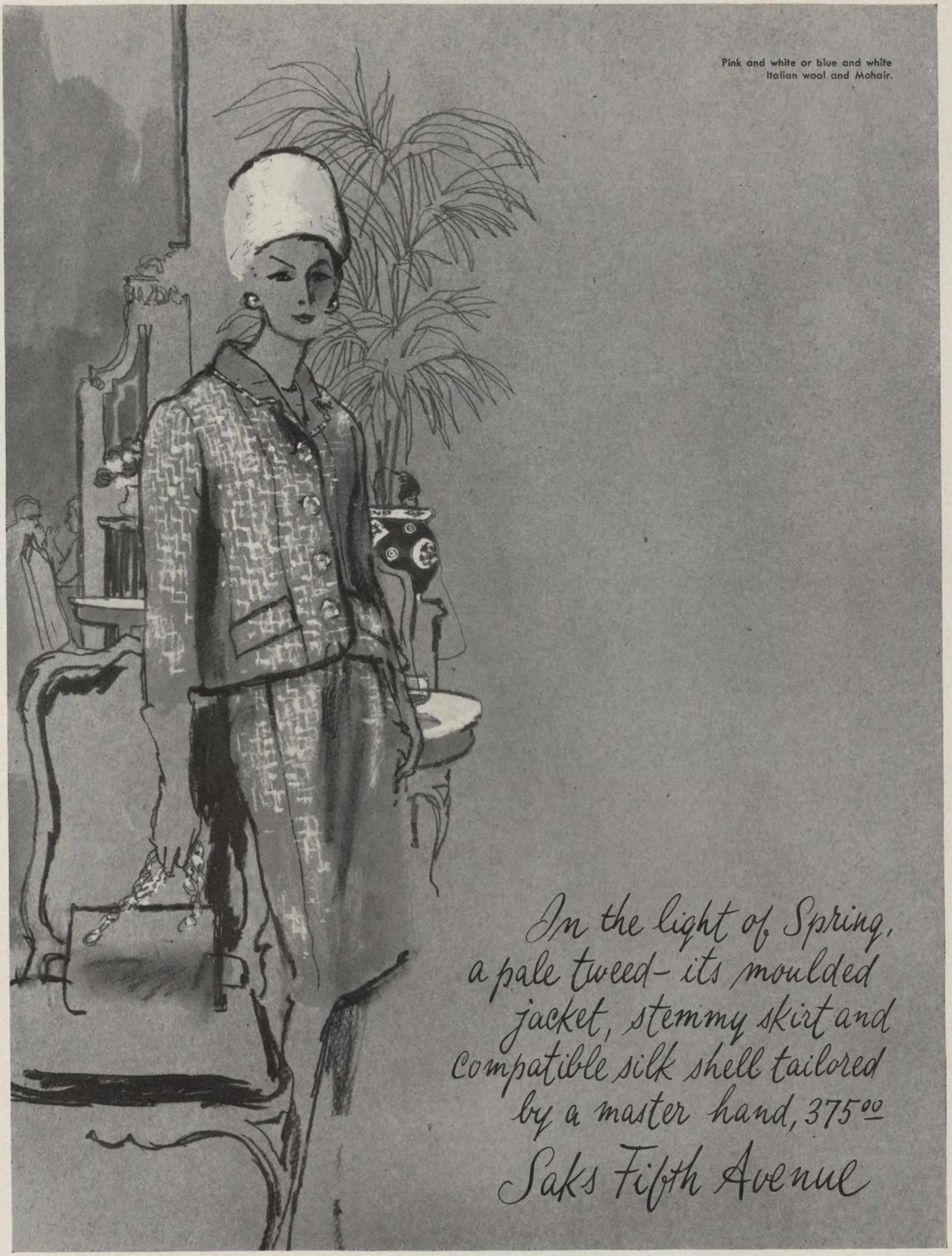
KENNETH PAUL BLOCK



BONWIT LOVES A LATHER OF LACE... Afternoon costume designed by Bill Blass for Maurice Rentner, the tucked white cotton batiste and lace jacket covering a sleeveless suede-belted dress of sheer gray wool. Misses' sizes, 395.00 Spring fashion excitement to be found immediately in our Designer Salon, and it has, above all... **THE BONWIT TELLER TOUCH**

New York Manhasset Chicago Cleveland Boston Palm Beach

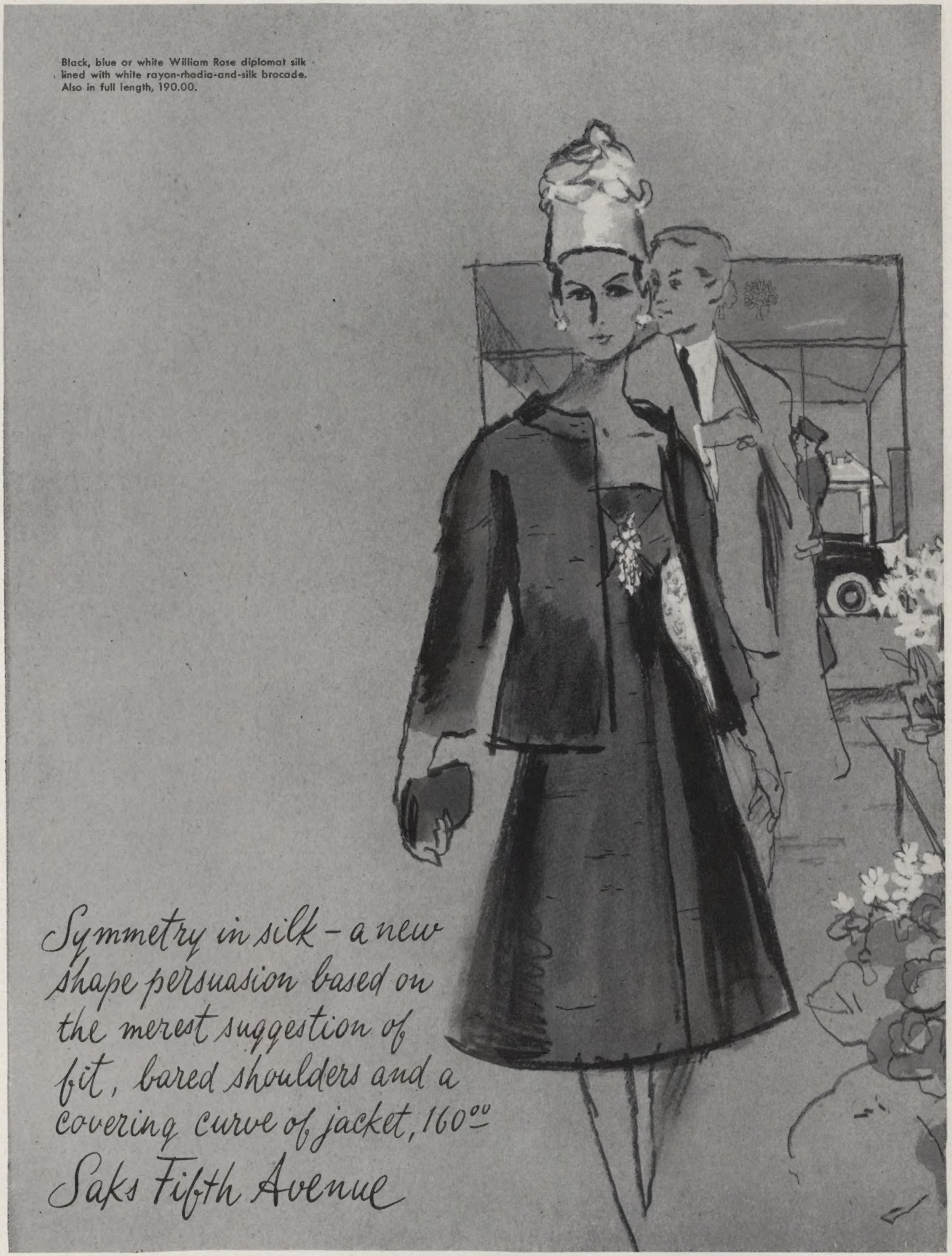
BONWIT TELLER



Pink and white or blue and white
Italian wool and Mohair.

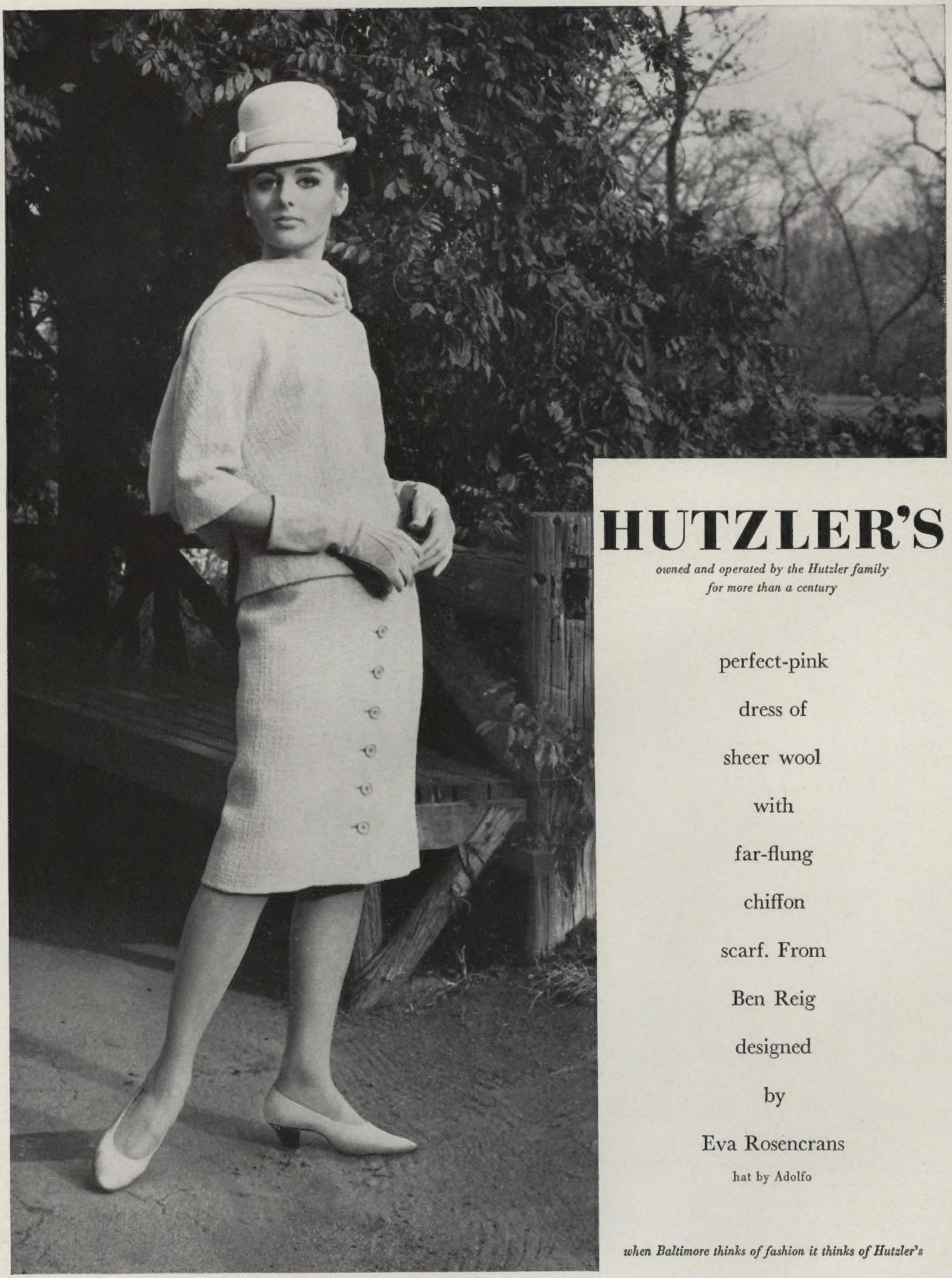
In the light of Spring,
a pale tweed- its moulded
jacket, stemmy skirt and
compatible silk shell tailored
by a master hand, 375.00
Saks Fifth Avenue

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perfect-pink

dress of

sheer wool

with

far-flung

chiffon

scarf. From

Ben Reig

designed

by

Eva Rosencrans

hat by Adolfo

when Baltimore thinks of fashion it thinks of Hutzler's

CAN SPRING BE FAR BEHIND? When this elegant, newly shaped silk linen costume is in your wardrobe, it's practically here! Underneath the perky cropped overblouse, a full-fledged dress ready to go on its own. Aglow in indigo blue, pink, gold, light blue ...or black. Petite sizes 8 to 18. About $40. For store nearest you write: Leslie Fay, 1400 Broadway, New York 18, New York.

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HUDSON'S
the Woodward Shops
DETROIT

Lord & Taylor and American Fashion

1826 Two young entrepreneurs, Messrs. Lord & Taylor, opened a small dry goods firm in the old Greenwich Village section of New York. A modest beginning—but it grew, and grew, and grew.


Hoyd-

1842 By now, Lord & Taylor was supplying New York's carriage trade with the luxuries of life, and its fame spread north, south and west. (This year, as it happened, the store sold goods for a wedding dress to a pretty girl named Mary Todd. She wore it for her marriage to Abraham Lincoln, on the fourth of November).

1902 "Department store invades Fifth Avenue." Headlines of the day, provoking interest, possibly a faint dismay, and a headlong rush to the corner of Twentieth Street, to see what the big, convenient new Lord & Taylor had to offer. First on Fifth Avenue—as might have been expected.

1914 Fashion on the march, up Fifth Avenue. New York's first families moved ever further to the north, and Lord & Taylor followed its own. The tremendous new store that rose then at the corner of 39th Street is a landmark still, as the tides of fashion sweep north and south.

1932 Lord & Taylor promoted a cluster of talented young American designers—spoke their names loud and clear, and launched the concept of **American** design, at a time when the whole fashion world was under the sway of Paris. It was a new idea, and a great one. In this same decade, other Lord & Taylor firsts: a College Shop, a shop for juniors, a shop for teens, and a special one for women 5'4" and under.

1945 "The American Look"—the phrase of the times. Coined and copyrighted by Lord & Taylor, it summed up the young, brisk, **easy** way of dressing that was, and is, a fashion trademark recognized around the world.

1963 Whither American fashion? Forward with Lord & Taylor—with famous "old" names to point the way, bright and shiny new ones coming up fast—pioneers all, **in the Lord & Taylor tradition!**

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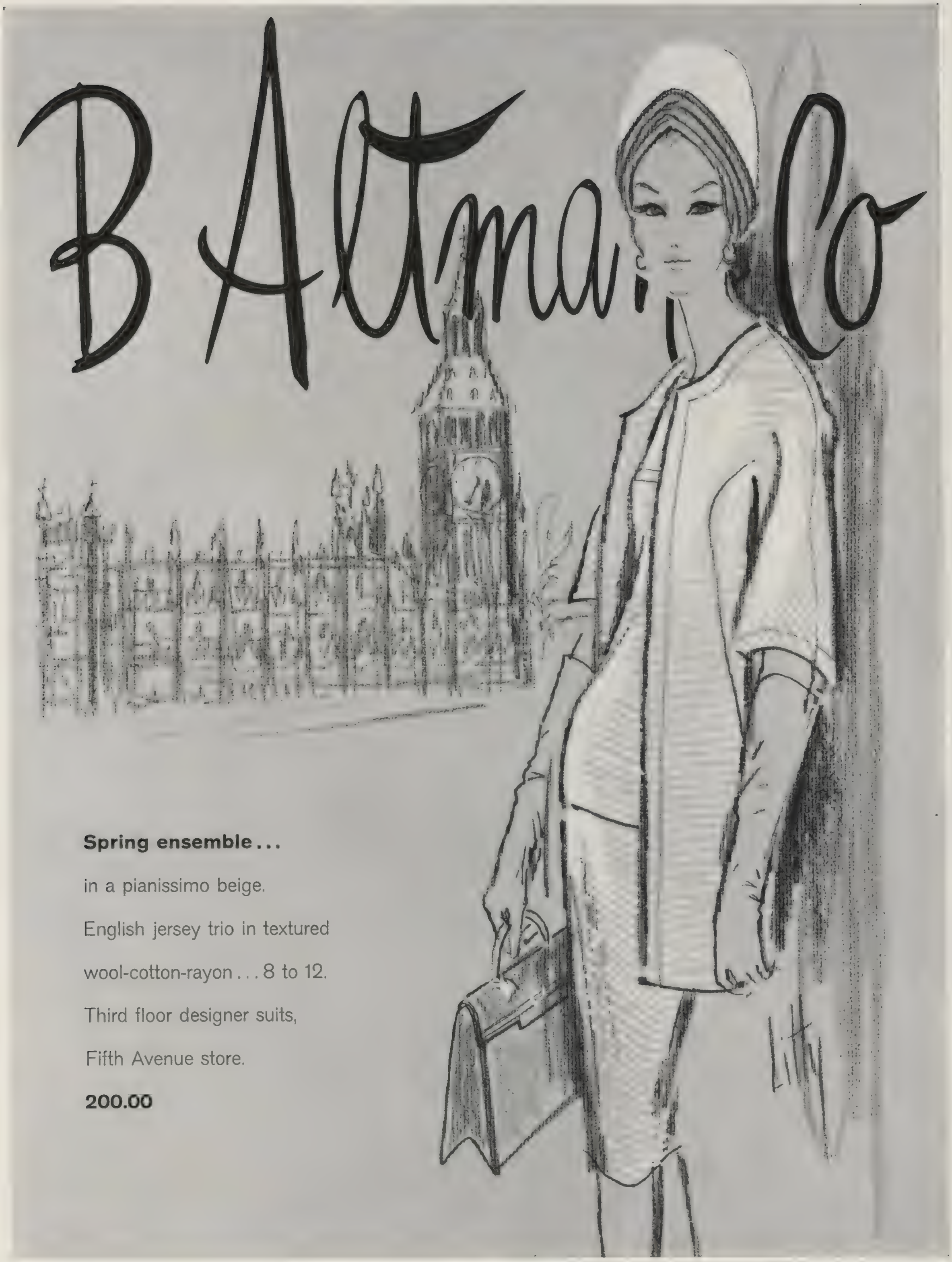
IN THE NATION'S CAPITAL

THE BEN REIG MIDDY SUIT DONE WITH GREAT DASH BY BARRY. BLACK AND WHITE IMPORTED FRENCH WOOL WITH A TUCK-IN SCARF OF BLACK CHIFFON

JEROME DUCROT

IN NEW YORK AT DE PINNA





Spring ensemble . . .

in a pianissimo beige.

English jersey trio in textured

wool-cotton-rayon . . . 8 to 12.

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ben Zuckerman

designed by harry shacter

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'SCULPTURA'

Exclusive sculptured tip shapes a flawless lipline…every time!

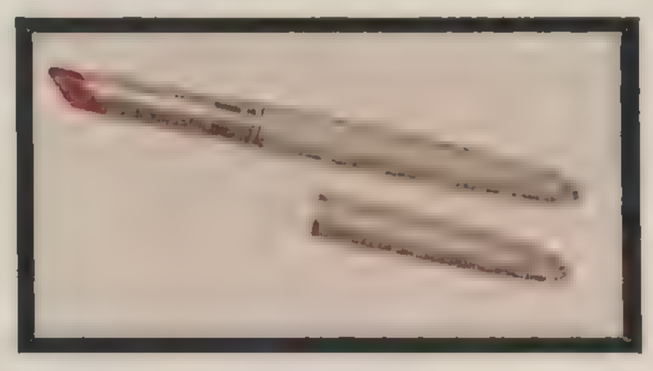




New Sculptured Tip. Notice how it's slanted, to apply and outline better. See how the edge is bevelled, to prevent break-offs! Colors and outlines, in one stroke—gives you the perfect, clean lipline only a brush could give till now!



Exclusive New Formula. New creamy-firm formula, specially developed for this slim new imperial length lipstick—firm enough to resist breaking, yet creamy enough to apply ultra-smoothly…In 15 unmistakably Revlon fashion colors.



Exclusive Refillable Case. Here's one long lipstick you don't have to be a mechanic to refill! Refills click in…click out. And the case, designed by Van Cleef & Arpels, is more elegant than a lipstick has any right to be! 1.75 (Refills, 1.25). plus tax

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American Golfer



The classic shirt dress, trimly tucked, in a lustrous, easy-care blend of 65% Dacron*and 35% Avront. Left, the slim view, sizes 8-20, 12½-22½, 38-44. Right, the full view, sizes 8-20. Both in blue, green or pink. Each about $23. (slightly higher in the west.) At fine stores or write American Golfer, 1410 Broadway, New York; 501 East Preston St., Baltimore; 112 West 9th St., Los Angeles.

*DU PONT POLYESTER †AMERICAN VISCOSE RAYON

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...as though your complexion lived in a moist-and-misty climate all its own!



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dress plus jacket with an affinity for spring...grainy textured silk warp-printed in tortoise tones and shaped with new softness of line...designed by Bud Kilpatrick exclusively for I. Magnin & Co.



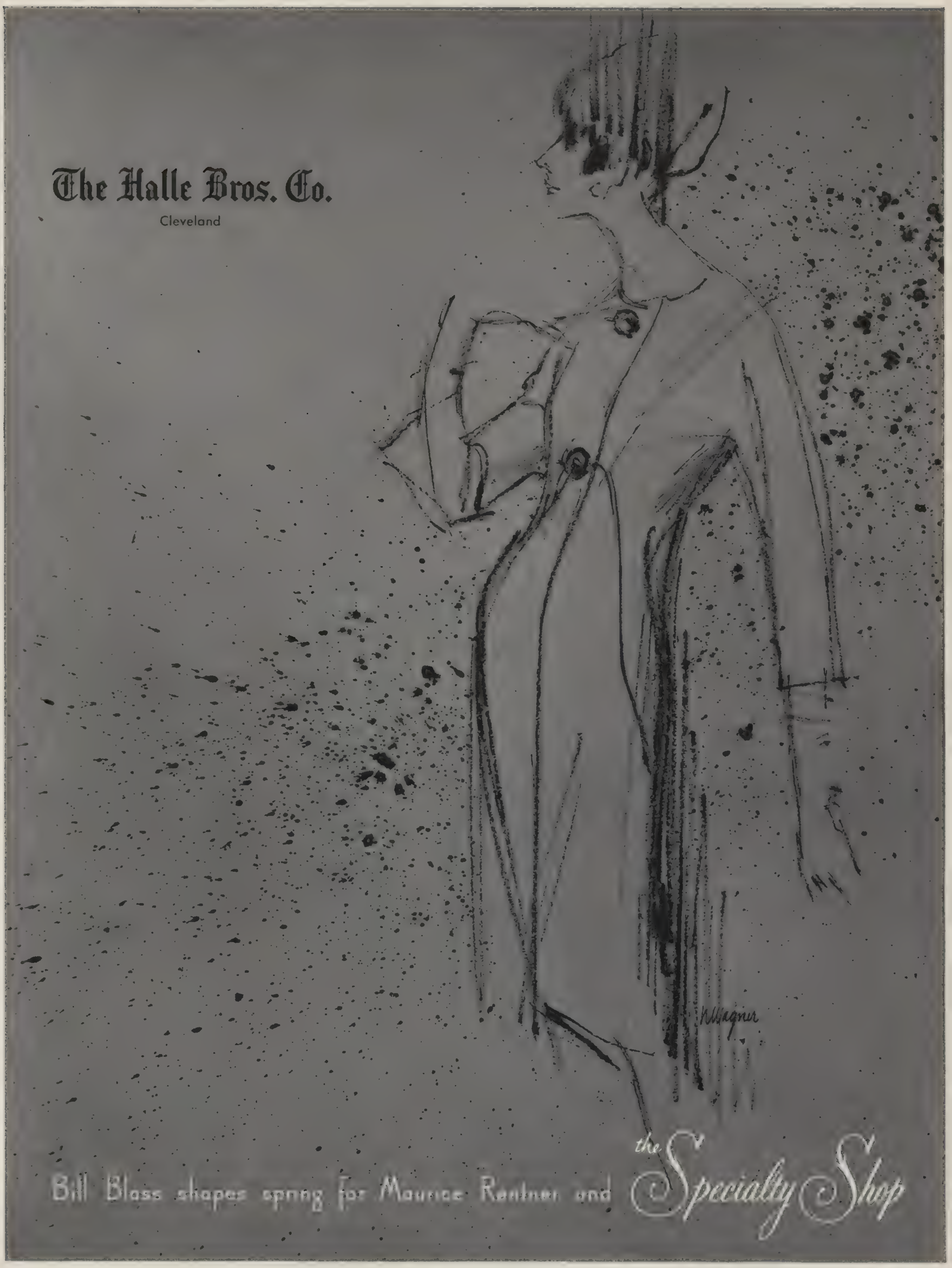
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a look appropriately young for spring . . . the town suit of Anglo's lightweight tucked wool crepe in navy blue with gold buttons and gold silk surah blouse . . . designed by Ben Zuckerman exclusively for I. Magnin & Co.

The Halle Bros. Co.

Cleveland



Bill Blass shapes spring for Maurice Rentner and the Specialty Shop

Shopping in the

U. S. A.



VOGUE'S 26th

AMERICANA ISSUE

In these pages . . . fashion from the smart fashion stores

that make American women

the best dressed women in the world.

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Harold Minneapolis, Minnesota

HAMMEL'S
MOBILE'S FINE DEPARTMENT STORE SINCE 1872
MOBILE, ALABAMA

Palizzio



Chosen from a beautiful Spring collection.....$24.99 and $26.99

Betty Faris
APPAREL
ANCHORAGE, ALASKA

John J. Carroll
DEPARTMENT STORE
Newark, Ohio
"Finest in Fashion in Central Ohio"

SHOPPING THE U.S.A. IN MINNESOTA ALABAMA ALASKA OHIO

21 GREAT WRITERS ON THE U.S.A.

(Continued from page 115)

over the edge of the high ground to the meadow. The meadow was wet with dew and Nick wanted to catch grasshoppers for bait before the sun dried the grass. He found plenty of good grasshoppers. They were at the base of the grass stems. Sometimes they clung to a grass stem. They were cold and wet with the dew, and could not jump until the sun warmed them. Nick picked them up, taking only the medium-sized brown ones, and put them into a bottle. He turned over a log and just under the shelter of the edge were several hundred hoppers. It was a grasshopper lodging house. Nick put about fifty of the medium browns into the bottle. While he was picking up the hoppers the others warmed in the sun and commenced to hop away. They flew when they hopped. At first they made one flight and stayed stiff when they landed, as though they were dead.

THE BIG TWO-HEARTED RIVER
BY ERNEST HEMINGWAY, SCRIBNER'S, 1925.

ALABAMA

All over Alabama, the lamps are out. Every leaf drenches the touch; the spider's net is heavy. The roads lie there, with nothing to use them. The fields lie there, with nothing at work in them, neither man nor beast. The plow handles are wet, and the rails and the frogplates and the weeds between the ties: and not even the hurryings and hoarse sorrows of a distant train, on other roads, is heard. The little towns, the county seats, house by house white-painted and elaborately sawn among their heavy and dark-lighted leaves, in the spaced protections of their mineral light they stand so prim, so voided, so undefended upon starlight, that it is inconceivable to despise or to scorn a white man, an owner of land; even in Birmingham, mile on mile, save for the sudden frightful streaming, almost instantly diminished and silent, of a closed black car, and save stone lonesome sinister heelbeats, that show never a face and enter, soon, a frame door flush with the pavement, and ascend the immediate lightless staircase, mile on mile, stone, stone, smooth charted streams of stone, the streets under their lifted lamps lie void before eternity.

LET US NOW PRAISE FAMOUS MEN
BY JAMES AGEE AND WALKER EVANS,
HOUGHTON MIFFLIN, 1941.

NEW YORK CITY

I think of cinemas, panoramic sleights
With multitudes bent toward some flashing scene
Never disclosed, but hastened to again,
Foretold to other eyes on the same screen;

And Thee, across the harbour, silver-paced
As though the sun took step of thee, yet left

SHOPPING
THE
U.S.A.
IN
IDAHO

Some motion ever unspent in thy stride,—
Implicitly thy freedom staying thee!

Out of some subway scuttle, cell or loft
A bedlamite speeds to thy parapets,
Tilting there momently, shrill shirt ballooning,
A jest falls from the speechless caravan.

Down Wall, from girder into street noon leaks,
A rip-tooth of the sky's acetylene;
All afternoon the cloud-flown derricks turn . . .
Thy cables breathe the North Atlantic still.

"TO BROOKLYN BRIDGE" FROM *THE BRIDGE*
BY HART CRANE, LIVERIGHT, 1930.

HOLLYWOOD

He left the car at Vine Street. As he walked along, he examined the evening crowd. A great many of the people wore sports clothes which were not really sports clothes. Their sweaters, knickers, slacks, blue flannel jackets with brass buttons were fancy dress. The fat lady in the yachting cap was going shopping, not boating; the man in the Norfolk jacket and Tyrolean hat was returning, not from a mountain, but an insurance office; and the girl in slacks and sneaks with a bandanna around her head had just left a switchboard, not a tennis court.

Scattered among these masquerades were people of a different type. Their clothing was sombre and badly cut, bought from mail-order houses. While the others moved rapidly, darting into stores and cocktail bars, they loitered on the corners or stood with their backs to the shop windows and stared at everyone who passed. When their stare was returned, their eyes filled with hatred. At this time Tod knew very little about them except that they had come to California to die.

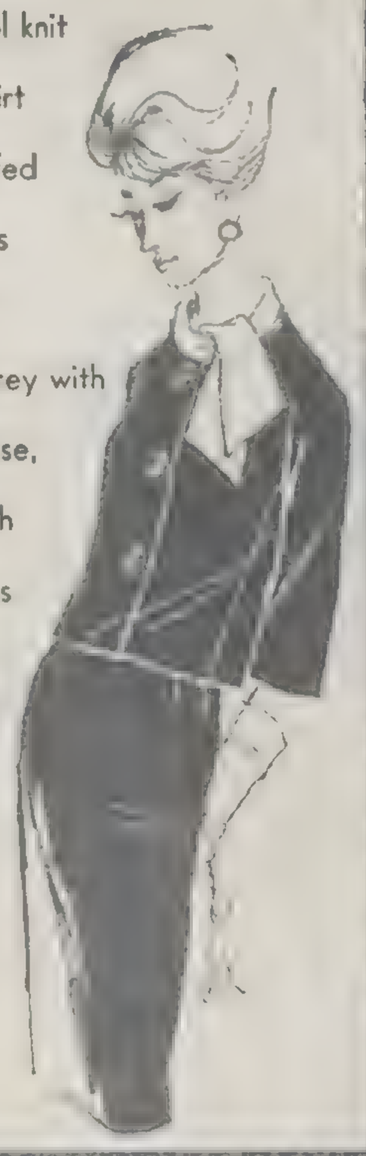
THE DAY OF THE LOCUST
BY NATHANAEL WEST, RANDOM HOUSE, 1939.

VIRGINIA

Pale sand edges England's Old
Dominion. The air is soft, warm, hot
above the cedar-dotted emerald shore
known to the red-bird, the red-coated musketeer,
the trumpet-flower, the cavalier,
the parson, and the wild parishioner. A deer-
track in a church-floor
brick, and a fine pavement tomb with engraved top,
remain.
The now tremendous vine-encompassed hackberry
starred with the ivy-flower,
shades the church tower;
And a great sinner lyeth here under the sycamore.

"VIRGINIA BRITANNIA" FROM *COLLECTED POEMS*
BY MARIANNE MOORE, MACMILLAN, 1951.
(Continued on page 32)

KIMBERLY
easy wool knit
jacket, skirt
and scarfed
sleeveless
blouse;
red or grey with
pink blouse,
black with
buff; sizes
8 to 18
$69.95



HANDMACHER
WEATHERVANE
costume suit
in flax:
beige,
wedgewood
blue,
black;
sizes
8 to 16
$39.95

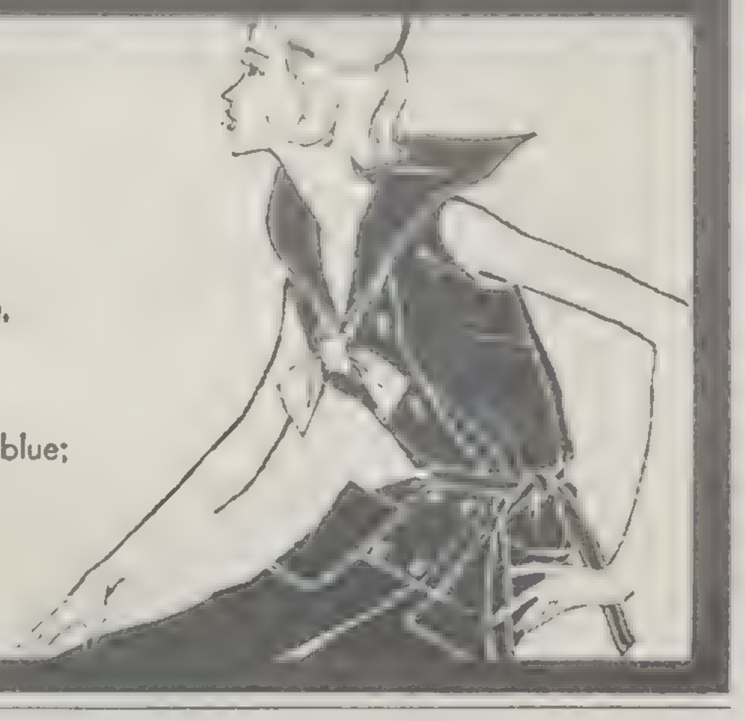


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sizes 8 to 18
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with pleasure, to read with
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American way with chic: the costume look based on a sleeveless dress with its own jacket designed by Shannon Rodgers for Jerry Silverman. In silk tweed, braid-bordered. Italian Bisque or Black. Silk lined. 125.00

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WINNETKA, ILLINOIS

for
Fashion
Greats—

deutsch
UPTOWN
DANVILLE, ILLINOIS

BUY
U.S. SAVINGS
BONDS

SHOPPING THE U.S.A. IN ILLINOIS NEVADA

21 GREAT WRITERS ON THE U.S.A.

(Continued from page 31)

OKLAHOMA

All that day and each day thereafter, files of white-topped wagons forded the river, keeping their westward march quite in the traditional American fashion, to disappear like weary beetles over the long, low ridge past the fort which stood like a guidon to the promised land. Here were all the elements of Western settlement, the Indians, the soldiers, the glorious sweeping wind and the flowering sod, and in addition to all these the resolute white men seeking their fortunes beneath the sunset sky, just as of old, remorselessly carrying their women and children into hardship and solitude. . . .

Our trip around the reservation with the Agent began a few days later with an exultant drive across the prairie to the South Fork of the Canadian River. It was glorious summer here. Mocking birds were singing in each swale, and exquisite flowers starred the sod beneath our wheels. Through a land untouched by the white man's plow, we rode on a trail which carried me back to my childhood, to the Iowa Prairie over which I had ridden with my parents thirty years before. This land, this sky, this mournful, sighing wind laid hold of something very sweet, almost sacred in my brain. By great good fortune I had succeeded in overtaking the vanishing prairie.

A DAUGHTER OF THE MIDDLE BORDER
BY HAMLIN GARLAND, MACMILLAN, 1921.

CAPE COD

The beach was also strewn with beautiful sea-jellies, which the wreckers called Sun-squall, one of the lowest forms of animal life, some white, some wine-coloured, and a foot in diameter. I at first thought that they were a tender part of some marine monster, which the storm or some other foe had mangled. What right has the sea to bear in its bosom such tender things as sea-jellies and mosses, when it has such a boisterous shore, that the stoutest fabrics are wrecked against it? Strange that it should undertake to dandle such delicate children in its arm. I did not at first recognize these for the same which I had formerly seen in myriads in Boston Harbor, rising, with a waving motion, to the surface, as if to meet the sun, and discolouring the waters far and wide, so that I seemed to be sailing through a mere sun-fish soup. . . . Mackerel-gulls were all the while flying over our heads and amid the breakers, sometimes two white ones pursuing a black one; quite at home in the storm, though they are as delicate organizations as sea-jellies and mosses; and we see that they were adapted to their circumstances rather by their spirits than their bodies. Theirs must be an essentially wilder, that is less human, nature, than that of larks and robins. Their note was like the sound of some vibrating metal, and harmonized well with the scenery and the roar of the surf, as if one had rudely touched the strings of

SHOPPING THE U.S.A. IN UTAH ILLINOIS MONTANA

the lyre, which ever lies on the shore; a ragged shred of ocean music tossed aloft on the spray. But if I were required to name a sound, the remembrance of which most perfectly revives the impression which the beach has made, it would be the dreary peep of the piping plover . . . which haunts there. Their voices, too, are heard as a fugacious part in the dirge which is ever played along the shore for those mariners who had been lost in the deep since first it was created. But through all this dreariness we seemed to have a pure and unqualified strain of eternal melody, for always the same strain which is a dirge to one household is a morning song of rejoicing to another.

CAPE COD BY HENRY DAVID THOREAU,
TICKNOR AND FIELDS, 1865.

WISCONSIN

Alwyn was glad to be in Austria; but because of the odour and the bells of two or three cattle which were driven past, perhaps because of the poor fat princess who, it seemed, regretted civilization, he began to think of the early days of America, particularly the early days of Wisconsin and his family. And the river beat in the small valley as ardently and roughly as the heart of a Middle Western forest.

Wisconsin, his grandmother's wilderness. . . . He remembered one of its hills; fancied that he sat, not in Gastein, but on one of its little hills, dreaming of its history. Slain trees, and timber wolves slinking in search of young pigs, and weather-beaten children stationed in poor crops to scare off the deer. . . . He tried to picture to himself his ancestors: ignorant men with delicate bodies, hoping for wealth as a reward for virtue; boys with chapped mouths hunting by the light of lanterns; fearless girls becoming sickly mothers. A company of dead or distant relatives, on a continent without much elegance, without palaces, without rest. . . .

THE GRANDMOTHERS BY GLENWAY WESCOTT,
HARPER & BROTHERS, 1927.

BACK COUNTRY (MISSISSIPPI)

The people . . . came from the northeast, through the Tennessee mountains by stages marked by the bearing and raising of a generation of children. They came from the Atlantic seaboard and before that, from England and the Scottish and Welsh Marches, as some of the names would indicate—Turpin and Haley and Whittington, McCallum and Murray and Leonard and Littlejohn, and other names like Riddup and Armstid and Doshey which could have come from nowhere since certainly no man would deliberately select one of them for his own. They brought no slaves and no Phyfe and Chippendale highboys; indeed, what they did bring most of them could (and did) carry in their hands. They took up land and built one- and two-room cabins and never painted them, and married one another and produced children and added other rooms one by one to the original cabins and did not paint them either,

(Continued on page 34)



The Forever-Chic . . . of the jacketed dress. This season's look gently carved to the figure. In rich textured silk. Toast or Navy —with flurry of white lace at cuffs and collar.

By Terry-Allen $200.00

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Jet and platinum checks of imported silk and wool for a beautifully cut suit with necklace tie, bracelet sleeves, topazey buttons. Sizes 6 to 16. 190.00.

Arthur Jablow Design By David Kidd

INNES
A Division of R. H. Macy & Co., Inc.

SHOPPING THE U.S.A. IN KANSAS

21 GREAT WRITERS ON THE U.S.A.

(Continued from page 33)

but that was all. Their descendants still planted cotton in the bottom land and corn along the edge of the hills and in the secret coves in the hills made whiskey of the corn and sold what they did not drink. Federal officers went into the country and vanished. Some garment which the missing man had worn might be seen—a felt hat, a broadcloth coat, a pair of city shoes or even his pistol—on a child or an old man or woman. County officers did not bother them at all save in the heel of election years. They supported their own churches and schools, they married and committed infrequent adulteries and more frequent homicides among themselves and were their own courts judges and executioners.

THE HAMLET BY WILLIAM FAULKNER, RANDOM HOUSE, 1940.

BOSTON

—How high is Bosting meet'n' house?—said a person with black whiskers and imperial . . . .
—How high? said the little man.—As high as the first step of the stairs that lead to the New Jerusalem. Isn't that high enough?
—It is,—I said. . . .
—Were you born in Boston, Sir?—said the little man . . .
—I was not,—I replied.
—It's a pity,—it's a pity,—said the little man;—it's the place to be born in. But if you can't fix it so as to be born here, you can come and live here. Old Ben Franklin, the father of American science and the American union, wasn't ashamed to be born here. Jim Otis, the father of American Independence, bothered about the Cape Cod marshes awhile, but he came to Boston as soon as he got big enough. . . . Pity old Sam Hopkins hadn't come too; we'd have made a man of him,—poor, dear, good old Christian heathen! There he lies, as peaceful as a young baby in the burying-ground! I've stood on the slab many a time . . . this is the great Macadamizing place,—always cracking up something.
—Cracking up Boston folks,—said the gentleman with the diamond-pin.

DOCTOR HOLMES'S BOSTON BY OLIVER WENDELL HOLMES, EDITED BY CAROLINE TICKNOR, HOUGHTON MIFFLIN, 1915.

NEW ORLEANS

For the past four years now I have been living uneventfully in Gentilly, a middle class suburb of New Orleans. Except for the banana plants in the patios and the curlicues of iron on the Walgreen drugstore one would never guess it was part of New Orleans. Most of the houses are either old-style California bungalows or new-style Daytona cottages. But this is what I like about it. I can't stand the old world atmosphere

SHOPPING
THE
U.S.A.
IN
PENNSYLVANIA

of the French Quarter or the genteel charm of the Garden District. I lived in the Quarter for two years. . . . My uncle and aunt live in a gracious house in the Garden District and are very kind to me. But whenever I try to live there, I find myself first in a rage during which I develop strong opinions on a variety of subjects and write letters to editors, then in a depression during which I lie rigid as a stick for hours staring straight up at the plaster medallion in the ceiling of my bedroom.

THE MOVIEGOER BY WALKER PERCY,
KNOPF, 1961.

THE NORTHWEST COAST

The Indians who lived on the narrow strip of Pacific seacoast from Alaska to Puget Sound were a vigorous and overbearing people. They had a culture of no common order. Sharply differentiated from that of the surrounding tribes, it had a zest which it is difficult to match among other peoples. Its values were not those which are commonly recognized, and its drives not those frequently honoured.

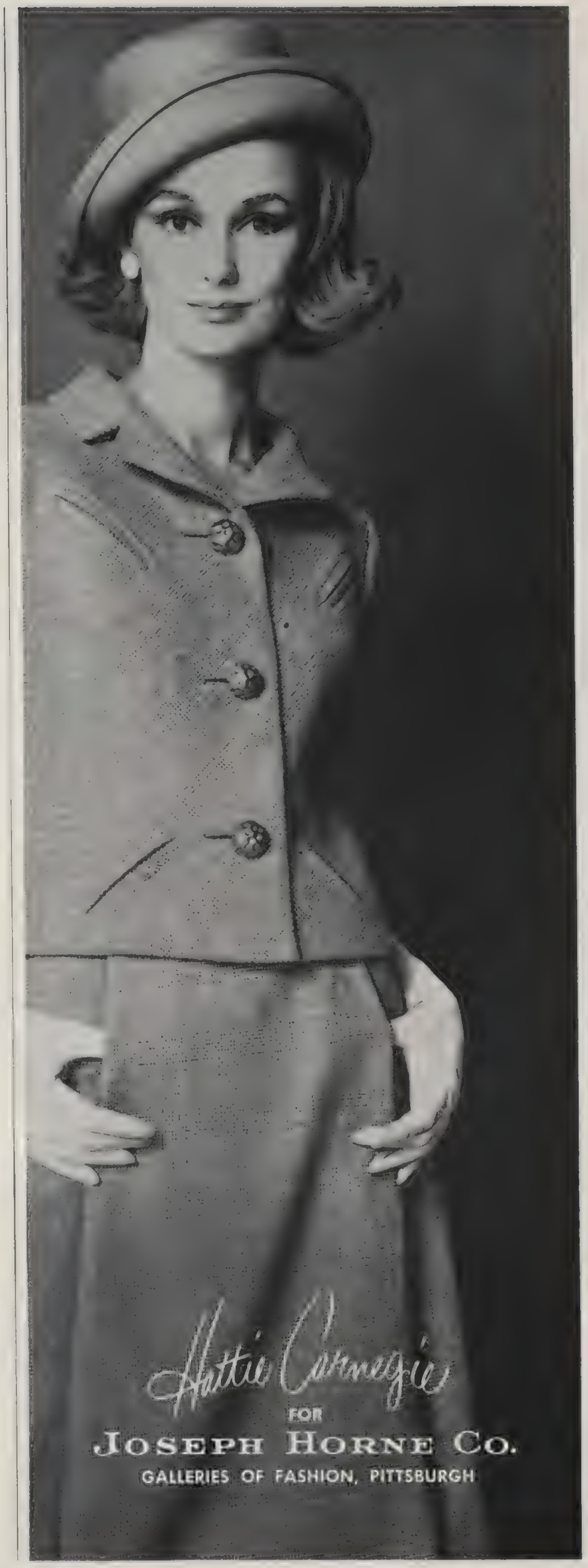
They were a people of great possessions as primitive peoples go. Their civilization was built upon an ample supply of goods, inexhaustible, and obtained without excessive expenditure of labour. The fish, upon which they depended for food, could be taken out of the sea in great hauls. Salmon, cod, halibut, seal, and candlefish were dried for storage or tried out for oil. Stranded whales were always utilized, and the more southern tribes went whaling as well. Their life would have been impossible without the sea. The mountains abutted sharply upon their shore territory; they built upon the beaches. It was a country wonderfully suited to the demands they put upon it. The deeply indented coast was flanked with numberless islands which not only trebled the shoreline, but gave great sheltered areas of water and protected navigation from the unbroken sweep of the Pacific. The sea life that haunts this region is proverbial. It is still the great spawning ground of the world, and the tribes of the Northwest Coast knew the calendar of the fish runs as other peoples have known the habits of bears or the season for putting seed into the earth. Even in the rare cases when they depended upon some product of the earth, as when they cut the great trees that they split into boards for their houses or hollowed with fire and adzes for canoes, they held close to the waterways.

PATTERNS OF CULTURE BY RUTH BENEDICT,
HOUGHTON MIFFLIN, 1934.

CHICAGO

They were nearing Chicago. Signs were everywhere numerous. Trains flashed by them. Across wide stretches of

(Continued on page 36)





important designer: *Charles Cooper*

important fabric: *pure silk, textured like linen*

important detailing: *dimensional applique*

important colors: *sprout green on white, rock pink on shell, beige on white; sizes 8 to 16*

important to you: *$90. (Mail orders filled.)*

important store: *St. Louis...Clayton...Crestwood*

SCRUGGS-VANDERVOORT-BARNEY

St. Louis 1, Missouri

SHOPPING THE U.S.A. IN MISSOURI

21 GREAT WRITERS ON THE U.S.A.

(Continued from page 35)

flat, open prairie they could see lines of telegraph poles stalking across the fields toward the great city. Far away were indications of suburban towns, some big smoke-stacks towering high in the air.

Frequently there were two-storey frame houses standing out in the open fields, without fence or trees, lone outposts of the approaching army of homes.

To the child, the genius with imagination, or the wholly untravelled, the approach to a great city for the first time is a wonderful thing. Particularly if it be evening—that mystic period between the glare and gloom of the world when life is changing from one sphere or condition to another....

Sister Carrie gazed out of the window. Her companion, affected by her wonder, so contagious are all things, felt anew some interest in the city and pointed out its marvels.

"This is Northwest Chicago," said Drouet. "This is the Chicago River," and he pointed to a little muddy creek, crowded with the huge masted wanderers from far-off waters nosing the black-posted banks. With a puff, a clang, and a clatter of rails it was gone. "Chicago is getting to be a great town," he went on. "It's a wonder. You'll find lots to see here."

She did not hear this very well. Her heart was troubled by a kind of terror. The fact that she was alone, away from home, rushing into a great sea of life and endeavour, began to tell....

"Chicago! Chicago!" called the brakeman, slamming open the door.

SISTER CARRIE BY THEODORE DREISER,
DOUBLEDAY, PAGE & CO., 1900.

NIAGARA FALLS

The perfect taste of it is the great characteristic. It is not in the least monstrous; it is thoroughly artistic and, as the phrase is, thought out. In the matter of line it beats Michael Angelo. One may seem at first to say the least, but the careful observer will admit that one says the most, in saying that it *pleases*—pleases even a spectator who was not ashamed to write the other day that he didn't care for cataracts.... A green more vividly cool and pure it is impossible to conceive. It is to the vulgar greens of earth what the blue of a summer sky is to artificial dyes, and is, in fact, as sacred, as remote, as impalpable as that. You can fancy it the parent-green, the head-spring of colour to all the verdant water-caves and all the clear, subfluvial haunts and bowers of naiads and mermen in all the streams of the earth. The lower half of the watery wall is shrouded in the steam of the boiling gulf—a veil never rent nor lifted. At its heart this eternal cloud seems fixed and still with excess of motion—still and intensely white; but, as it rolls and climbs against its lucent cliff, it tosses little whiffs and fumes and pants of snowy smoke, which betray the convul-



sions we never behold.... Of these things some vulgar verbal hint may be attempted; but what words can render the rarest charm of all—the clear-cut brow of the Fall, the very act and figure of the leap, the rounded passage of the horizontal to the perpendicular? To say it is simple is to make a phrase about it. Nothing was ever more successfully executed. It is carved as sharp as an emerald, as one must say and say again. It arrives, it pauses, it plunges; it comes and goes forever; it melts and shifts and changes, all with the sound of a million bass-voices; and yet its outline never varies, never moves with a different pulse.

PORTRAITS OF PLACES BY HENRY JAMES, MACMILLAN, 1883.

MAINE

On the coast of Maine, where many green islands and salt inlets fringe the deep-cut shore line; where balsam firs and bayberry bushes send their fragrance far seaward, and song-sparrows sing all day, and the tide runs plashing in and out among the weedy ledges; where cowbells tinkle on the hills and herons stand in the shady coves—on the lonely coast of Maine stood a small grey house facing the morning light. All the weather-beaten houses of that region face the sea apprehensively, like the women who live in them.

"BY THE MORNING BOAT" BY SARAH ORNE JEWETT. QUOTED IN WILLA CATHER'S PREFACE TO *THE COUNTRY OF THE POINTED FIRS AND OTHER STORIES*, DOUBLEDAY, 1954.

BALTIMORE

The city into which I was born in 1880 had a reputation all over for what the English, in their real-estate advertising, are fond of calling the amenities. So far as I have been able to discover by a laboured search of contemporary travel-books, no literary tourist, however waspish he may have been about Washington, Niagara Falls, the prairies of the West, or even Boston and New York, ever gave Baltimore a bad notice. . . . Baltimore lay very near the immense protein factory of Chesapeake Bay, and out of the bay it ate divinely. I well recall the time when prime hard crabs of the channel species, blue in colour, at least eight inches in length along the shell, and with snow-white meat almost as firm as soap, were hawked in Hollins Street of Summer mornings at ten cents a dozen. The supply seemed to be almost unlimited, even in the polluted waters of the Patapsco river, which stretched up fourteen miles from the bay to engulf the slops of the Baltimore canneries and fertilizer factories. Any poor man could go down to the banks of the river, armed with no more than a length of stout cord, a homemade net on a pole, and a chunk of cat's meat, and come home in a couple of hours with enough crabs to feed his family for two days. Soft crabs, of course, were scarcer and harder to snare, and hence higher in price, but not much. More than once, hiding behind my mother's apron, I helped her to buy them at

(Continued on page 38)

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KANSAS CITY



Zelinka* Matlick

The pampered look of a coat that knows no season...in Anglo's airy "Romance," textured wool mohair. Resort and town tones of bon bon pink, celestial blue, pirates' gold. 8-16. $100.

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In Florida hundreds of discriminating women, both all-year and seasonal residents, appreciate *Nina* cosmetics, having discovered them on the Continent or in one of America's fashion centers.

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JE 8-3666

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Venetian Causeway
JE 2-6431

SAXONY HOTEL
3201 Collins Avenue
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Orlando
MARIO OF ROME
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Palm Beach
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Winter Haven
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CY 3-7410
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293-4593

SHOPPING THE U.S.A. IN FLORIDA

21 GREAT WRITERS ON THE U. S. A.

(Continued from page 37)

the door for two-and-a-twelfth cents apiece. And there blazes in my memory like a comet the day when she came home from Hollins market complaining with strange and bitter indignation that the fishmongers there—including old Harris, her favourite—had begun to *sell* shad roe.

HAPPY DAYS BY H. L. MENCKEN, KNOPF, 1940.

NEBRASKA

Mrs. Wheeler and Mahailey always lost weight in thrashing time, just as the horses did; this year Nat Wheeler had six hundred acres of winter wheat that would run close upon thirty bushels to the acre. Such a harvest was as hard upon the women as it was on the men. Leonard Dawson's wife, Susie, came over to help Mrs. Wheeler, but she was expecting a baby in the fall, and the heat proved too much for her. Then one of the Yoeder daughters came; but the methodical German girl was so distracted by Mahailey's queer ways that Mrs. Wheeler said it was easier to do the work herself than to keep explaining Mahailey's psychology. Day after day ten ravenous men sat down at the long dinner table in the kitchen. Mrs. Wheeler baked pies and cakes and bread loaves as fast as the oven would hold them, and from morning till night the range was stoked like the firebox of a locomotive. Mahailey wrung the necks of chickens until her wrists swelled up, as she said, "like a puff-adder."

By the end of July the excitement quieted down. The extra leaves were taken out of the dining table, the Wheeler horses had their barn to themselvs again, and the reign of terror in the henhouse was over.

ONE OF OURS BY WILLA CATHER, KNOPF, 1922.

WASHINGTON, D. C.

. . . Mrs. Lee accepted Mr. French for an escort, and walked across the Square with him to join the throng that was pouring into the doors of the White House. They took their places in the line of citizens and were at last able to enter the reception-room. There Madeleine found herself before two seemingly mechanical figures, which might be wood or wax, for any sign they showed of life. These two figures were the President and his wife; they stood stiff and awkward by the door, both their faces stripped of every sign of intelligence, while the right hands of both extended themselves to the column of visitors with the mechanical action of toy dolls. Mrs. Lee for a moment began to laugh, but the laugh died on her lips. To the President and his wife this was clearly no laughing matter. There they stood, automata, representatives of the society which streamed past them.

DEMOCRACY BY HENRY ADAMS, H. HOLT, 1883.

SHOPPING THE U.S.A. IN MASSACHUSETTS

FLORIDA

St. Pete is what folks calls the town, though they also call it the Sunshine City, as they claim they's no other place in the country where they's fewer days when Old Sol don't smile down on Mother Earth, and one of the newspapers gives away all their copies free every day when the sun don't shine. They claim to of only give them away some sixty-odd times in the last eleven years. Another nickname they have got for the town is "the Poor Man's Palm Beach," but I guess they's men comes there that could borrow as much from the bank as some of the Willie boys over to the other Palm Beach.

"THE GOLDEN HONEYMOON" IN *HOW TO WRITE SHORT STORIES* BY RING LARDNER, SCRIBNER'S, 1924.

People whose parents came over in steerage
Here entertain only the peerage.

OLD PALM BEACH POEM, DATE AND AUTHOR UNKNOWN, IN *THE LAST RESORTS* BY CLEVELAND AMORY, HARPER & BROTHERS, 1952.

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for the life of
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Shown here (left to right): SPICE—Twist of matte calfskin on a fashionable mid heel. MILANO—Jet-toned elegance, dashed with spec-toed detail. LOVELY—A look-again pump on a slim, less-than-high heel.

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JONBARRY creates the American dream in a great new Alamac group: 100% pure silk flat knit. A sinuous sensation that makes everyone think of chic European boutiques and wears like an international beauty. Blue, cider, shocking, bone or black. 6 to 16. About $55. Bonwit Teller, N.Y. and branches; Jordan Marsh, Boston and Miami; Joseph Magnin, San Francisco; Bon Marche, Seattle; Maas Brothers, Tampa; The Hecht Co., Washington, D.C. See page 166 for other fine stores. Fabric by Alamac Knitting Mills, Inc., 1412 B'way, N.Y. 18.





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BEAUTY NOTES IN AND OUT OF SALONS

TAKING SKIN FOR AN AIRING: A facial treatment at the salon of Mme. Vera Falvy includes, besides cleansing, buffing (with a little apparatus that relieves the face of any faint shreds of dead skin), and massage, an interval of oxygen. This is given in the most comfortable way imaginable—sitting in a contour chair, with a plastic masque over the face. Through little tubes, the oxygen comes from its tank, is routed through a cylinder of water to add moisturing effects that make it especially beneficial to skin, then is blown freely to the face. One simply Sits and Breathes, with refreshing effects—and the rested feeling of having just spent a reviving stay at the seashore. After this comes what might be sea-spray—a foamy astringent, cool and bracing, sprayed on the face with an atomizer, for a wake-up.

FOR NAILS: Four beauty scoops. First, nail-polish remover that's as portable as a handkerchief. It's a cloth square, soaked with just enough remover to uncolour all ten nails, and sealed into a small foil envelope. Several beauty brains have launched this idea recently; Dorothy Gray boxes a dozen envelopes for $1.25*. For toughening-up brittle nails: new Restor Nail Treatment, a liquid to squeeze on, massage in; it's an antidote to splitting and peeling, incidentally doubles as a cuticle remover; ½ oz., $1*. A new clear aerosol spray, puffed on over freshly painted nails, will dry them in seconds; it also substitutes for a sealer-coat, is loaded with lanolin to soften cuticles. Called Style 'namel Dry, by Modart; 5 oz., $1.49*. New long-lasting transparent nylon nails will front for real nails that are broken. Softened up in warm water, they're then moulded and filed to fit, and enamelled (nylon nails will survive many changes of polish). Available in salons or as a kit that includes 14 nails in varying sizes, an adhesive liquid, and adhesive remover; called Erida Fingernails, made by Natone; the kit, $3.95*.

FOR LIPS: A liquid called Lip Smooth is marvellous for dry, chapped lips. Glossed on as a base coat, it makes lipstick stay put longer, discourages feathering, and keeps the colour true. By Martha Lorraine; 1½ drams, $1*. (Three new lip-soothers in stick form: Lip Emollient by Alexandra de Markoff; Lip Moist by Eileen Ford; and Lilly Daché's Lip Lustre.)

FOR BROWS AND LASHES: Sure-fire sharpeners for eye pencils are hard to come by, since these wood crayon pencils break very easily. Maybelline makes an especially good small sharpener: 25c*. For shaping eyebrows and combing out mascara'd lashes, Maybelline joins a tiny, long-handled brush back-to-back with a fine-tooth comb: 50c*. For removing eye make-up: gentle Mascara Remover by Maybelline; it leaves a faint, beneficial and becoming gloss of oil after it's been tissued off; 1 oz., 50c*.

FOR FACES: A liquid make-up base in a new aerosol bottle that doles it out, a drop at a time (one or two drops are enough for most faces). Four shades; the unspillable bottle holds 300 controlled drops. This, called Viva Fluid Make-up, by Frances Denney, $5.50*.

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Hair color so natural only her hairdresser knows for sure!™

She radiates a warm, wonderful feeling of well-being. Her thoughtfulness, even her bright good looks reflect it. Her hair is silky, lively. The color young and fresh, as though she's found the secret of making time stand still. And in a way she has. It's with Miss Clairol—the most beautiful, most effective way to cover gray hair and to revitalize or brighten fading color.

Keeps hair in wonderful condition—so soft-toned, lively—because Miss Clairol carries the color deep into the hair shaft to shine outward, the way your natural color does. That's why hairdressers everywhere recommend Miss Clairol and more women use it than all other haircolorings. So quick and easy. Try it yourself. Today.



MISS CLAIROL®

HAIR COLOR BATH is a trademark of Clairol Inc. © Clairol Inc. 1962

Even close up, Miss Clairol looks natural. The hair shiny, bouncy, the gray completely covered with the younger, brighter lasting color no other kind of haircoloring can promise—and live up to!

Good Housekeeping GUARANTEES

AMERICA'S No. 1 SELLING SCOTCH WHISKY!

CUTTY SARK

SCOTCH WHISKY



100% SCOTCH WHISKIES

86 PROOF

From Scotland's Best Distilleries

THE BUCKINGHAM CORPORATION • NEW YORK, N. Y.

Anglo Fabrics®
PREMIER





What gives this crepe that special beauty? Celanese acetate

Notice how gracefully this crepe falls. It follows your every curve smoothly. And because it's made with Celanese acetate, the beauty fiber, it feels so soft you will find it a delight. A Herman Marcus of Dallas dress of Hargro's acetate and rayon crepe. Navy or black. Sizes 10-20. About $25 at Cain-Sloan Co., Nashville; Goldwaters, Phoenix; Joske's of Texas, San Antonio; Pfeifer's of Arkansas, Little Rock; Sanger-Harris, Dallas.

Celanese®

Acetate...a Celanese contemporary fiber



First-of-spring silks—in slendering shapes of impeccable taste, assurance and social ease. Left to right: a textured silk costume in three pieces of chic; toast with beige overblouse; sapphire with blue; black with natural; about $100. A columnar dress of textured silk, with softening femininities of detail; navy and all of spring's colors, about $55. Onondaga's 100% silk Duppioni sheath that dines out without its jacket; black, navy, skipper blue, about $110. Sizes 14-44; 12½-24½. DOCTOR DRESS CO., INC., 325 W. Jackson, Chicago 6

Slightly higher on West Coast



Seymour Jacobson

WALKING SUIT OF ZEPHYR LOOMED LINO,
ENHANCED BY CONTRAST LINING AND ASCOT.
BLACK AND JONQUIL, ALSO
MARINE OR NATURELLE.
ONE HUNDRED AND SIXTY DOLLARS.
AT

Bergdorf Goodman

3 MENUS, 6 NON-CLICHÉ SWITCHES

The kind of switch in time that saves a menu could be a switch in timing: the pâté *after* the entrée, the vegetable *before* the entrée, hors d'oeuvres *after* the soup. Here, three good menus, six switches, eight recipes.

GALA DINNER

Fruit instead of vegetables, with a bird. Pâté in a new place on the menu. The palate cleansed with fruit and cheese before a rich dessert.

CRÈME À LA BRETONNE

Pea beans cooked with leeks, onions, broth, and puréed, blended with cream, and sprinkled with croutons and parsley.

ROAST DUCK WITH FRUIT

Roast duck, served with a brown sauce made with port wine, oranges, and canned black cherries, plus a little Cognac and currant jelly.

BUTTERED BROWN RICE
with pine nuts
TRUFFLED GOOSE LIVER
in aspic
ROMAINE SALAD
with hearts of palm
CHEESE AND FRUIT
MONT BLANC

Meringue base with a chestnut purée sweetened with vanilla and Cognac. Completely covered with flavoured whipped cream.

COFFEE
WINES:
RED BORDEAUX: CHAMPAGNE

BUFFET LUNCHEON

For a Lenten or Friday menu, a vegetable served as first course.

SPINACH TART

Chopped spinach steamed in butter, mixed with eggs, cream, salt, fresh-ground pepper, and nutmeg; poured into an unbaked pastry shell, covered with slivered almonds, and baked in a moderate oven.

TAGLIATELLE
ALLA CREMA

Cooked egg noodles, cooked minced clams, shallot, Parmesan cheese, butter, and a very little cream to bind it all—then tossed in a chafing dish.

TOMATO SALAD
HARD ROLLS
SLICED ORANGES

Thin slices of orange with all the zest removed. The rind, cut julienne, is cooked in heavy syrup plus a little orange liqueur, then cooled and poured over the sliced oranges; chill before serving.

CHOCOLATE COOKIES
COFFEE
WINE: WHITE ITALIAN

COUNTRY BUFFET

Stew first, hors d'oeuvres for the main course.

RED SNAPPER STEW
PILOT CRACKERS
CRUSTY BREAD
HORS D'OEUVRES TABLE

Variety of Sausages.
Galantine of Chicken, sliced and surrounded by chopped aspic.
Italian Ham, paper-thin slices, surrounded by wedges of melon.
Roll Mops: herring around a pickle.
Sardines, skinless and boneless, in oil, with lemon wedges.
Shrimp in Mayonnaise.
Red Kidney Bean Salad, with oil and vinegar, shallots, and parsley, covered with Bermuda onion rings.
Tomato Salad.
Leeks Vinaigrette, blanched and cold, with a sharp vinaigrette dressing including capers, shallots, parsley.
Eggs in Green Mayonnaise: hard-boiled halves of eggs in mayonnaise, made green with purée of watercress, spinach, and parsley.

FOUR MENDICANTS

Figs, grapes, walnuts, and almonds—these represent the robes of the four Roman Catholic mendicant orders.

SMOKED CHEESES
COFFEE
WINE: CARAFES OF RED AND WHITE

Whatever you wear,

wear it with



The new fragrance by Yardley

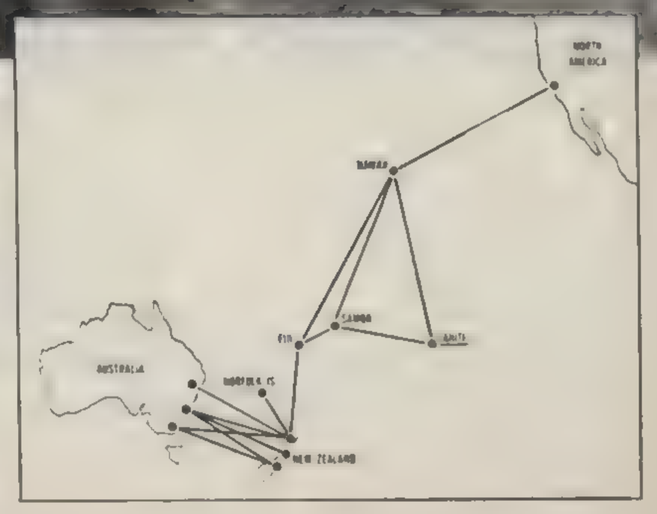
Handmacher flies the Coral Route...to the South Seas

Laurence Le Guay

SPAL and TEAL let you queen it in Tahiti.

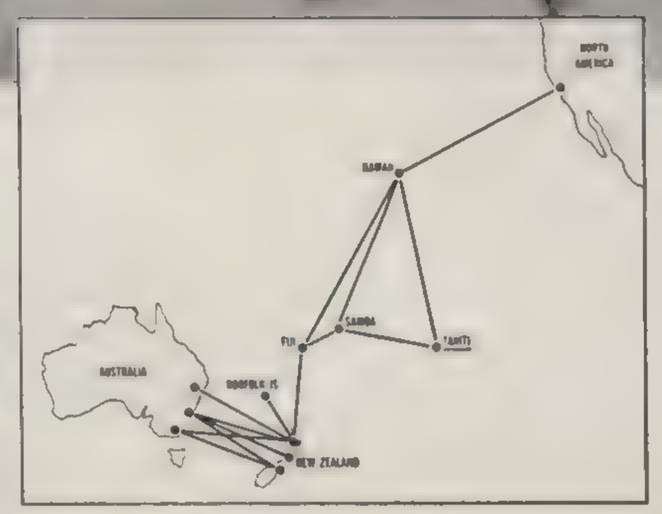
South Pacific Airlines flights to Tahiti from Honolulu are famous for their intimate Tahitian atmosphere and superb service. Linking the United States with TEAL's Coral Route to New Zealand and Australia, SPAL has opened up a fast and sophisticated mode of travel to the most legendary island of them all. Photographed at Papeete—where SPAL joins TEAL, New Zealand's international airline—Handmacher's new three-piece Weathervane linen-weave suit with its own polka dot blouse—$40—queens it over its Tahitian background.

SPAL flights to Tahiti and TEAL flights on to Samoa, Fiji, New Zealand and Australia are booked by all travel agents and airline offices.





Laurence Le Guay



In Tahiti, as elsewhere, Handmacher makes any occasion la fête.

Photographed in a war canoe against the fantastic beauty of Tahiti, once the remote goal of Gauguin and Pierre Loti, Handmacher's Weathervane Mandrina, Chanel inspired cardigan with ribbon trim—$40—is the year's goal for sophisticates. SPAL links the United States with TEAL's Coral Route to New Zealand and Australia.

SPAL flights to Tahiti and TEAL flights on to Samoa, Fiji, New Zealand and Australia are booked by all travel agents and airline offices.



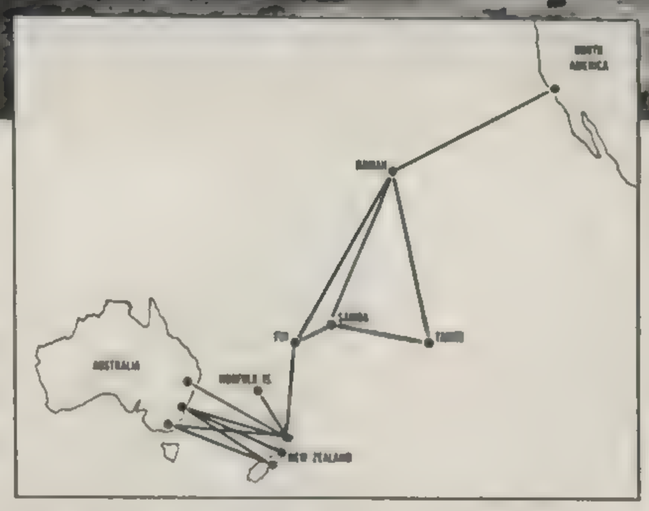
Laurence Le Guay

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SMARTWEAR-EMMA LANGE
Milwaukee, Wisconsin

Little grass shacks rise to their feet when a Handmacher lady goes by.

This Weathervane muted check—$40—with the look of a dress under its matching jacket, proves its versatility in Samoa, a last stronghold of luxuriant vegetation, exotic fruits and flowers, blue seas and carefree Polynesians.



TEAL flies the exclusive Coral Route visiting Tahiti, Samoa, Fiji, New Zealand and Australia ...a delightful, exciting world of travel. Your travel agent will give you all details.

TEAL
P. O. Box 2510
San Francisco 26, California

Please send free literature about travel to the exciting South Pacific.

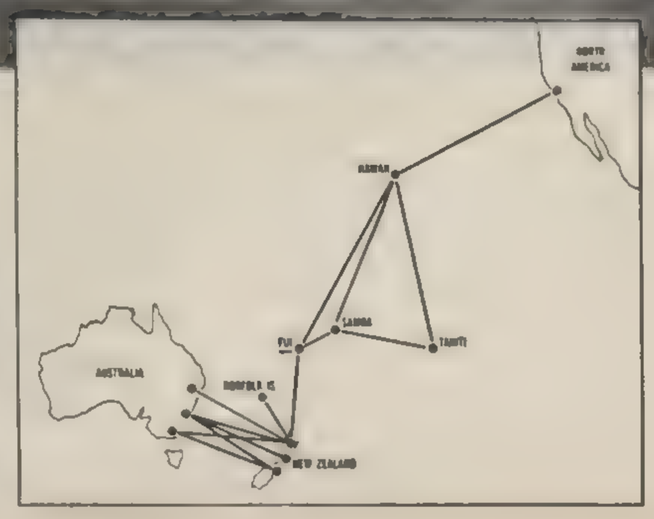
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Laurence Le Guay



Handmacher's styling stops traffic from here to Fiji.

You're a day older when you land at Fiji, for you cross the International Date Line en route. But you're a dream of youth in Handmacher's impeccably-tailored pure silk suit with double welt front detail—$75. A British Crown Colony on TEAL's exclusive Coral Route, Fiji's hotels have the charm and matchless service associated with the British influence in the tropics.

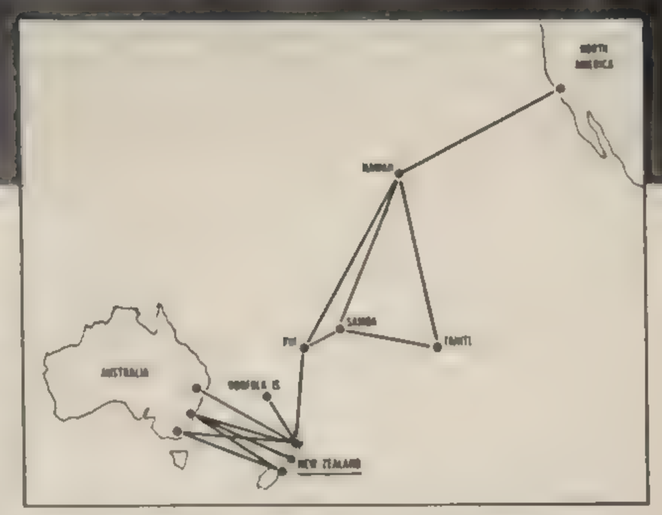
SPAL flights to Tahiti and TEAL flights on to Samoa, Fiji, New Zealand and Australia are booked by all travel agents and airline offices.

Handmacher
Flies the
Coral Route
...to
New Zealand

Laurence Le Guay

Stop them in their tracks all the way to Whakarewarewa . . . a magic word and a magic place of the timeless arts of New Zealand's Maoris. Here Handmacher's striped blazer cardigan jacket with its own weskit and pleated skirt, double knit and marvelous for carefree travel, makes fashion magic with an international flair —$80. In a land of snow-capped alps, tropical forests and a countryside of magnificent serenity, New Zealand's friendly people welcome you as an important guest. TEAL, New Zealand's international airline, links this world with the islands of the South Seas, pampers you with superb service.

HATS BY MR. JOHN JR., GLOVES BY SHALIMAR, ALLIGATOR BAGS BY LUCILLE DE PARIS, SHOES BY EVINS.



SPAL flights to Tahiti and TEAL flights on to Samoa, Fiji, New Zealand and Australia are booked by all travel agents and airline offices.

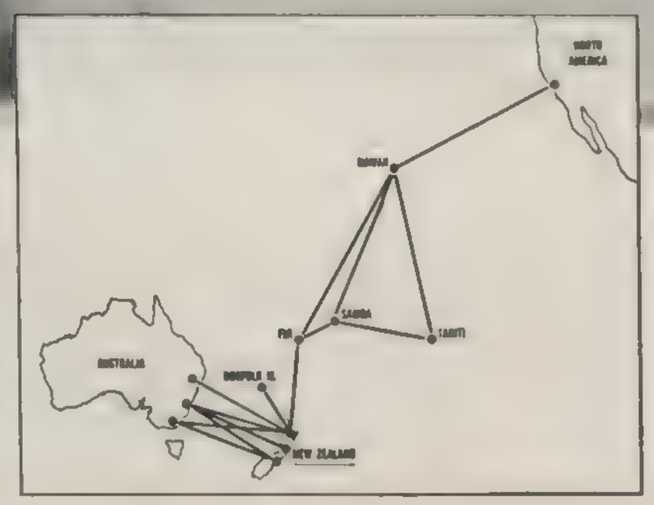
Handmacher Flies the Coral Route...to New Zealand

Laurence Le Guay

Add a lift to life high in New Zealand.

Handmacher's flawless classic Chanel look in white wool with faille trim—$85—shows up dramatically against the great Tasman Glacier in New Zealand's Southern Alps. Land of more natural wonders than anywhere else in the world, New Zealand is a contrast of tropical forests, steaming geysers, magnificent mountain peaks. You'll love its immaculate hotels, wonderful climate, friendly people.

The exclusive Coral Route of TEAL, New Zealand's international airline, links New Zealand with the islands of the South Pacific...flies on to Australia. TEAL flights are booked by all travel agents and airline offices.



THE UN-BASIC BLACK. DUPIONI SILK TWILL. ABOUT ONE HUNDRED AND TWENTY DOLLARS



HANNAH TROY!



At: Bergdorf Goodman, New York; Marshall Field and Company, Chicago; Jordan Marsh, Miami; Stix, Baer & Fuller, St. Louis; Julius Garfinckel, Washington, D.C.; I. Magnin, West Coast; Montaldo's, all stores.

Collect Rembrandts.

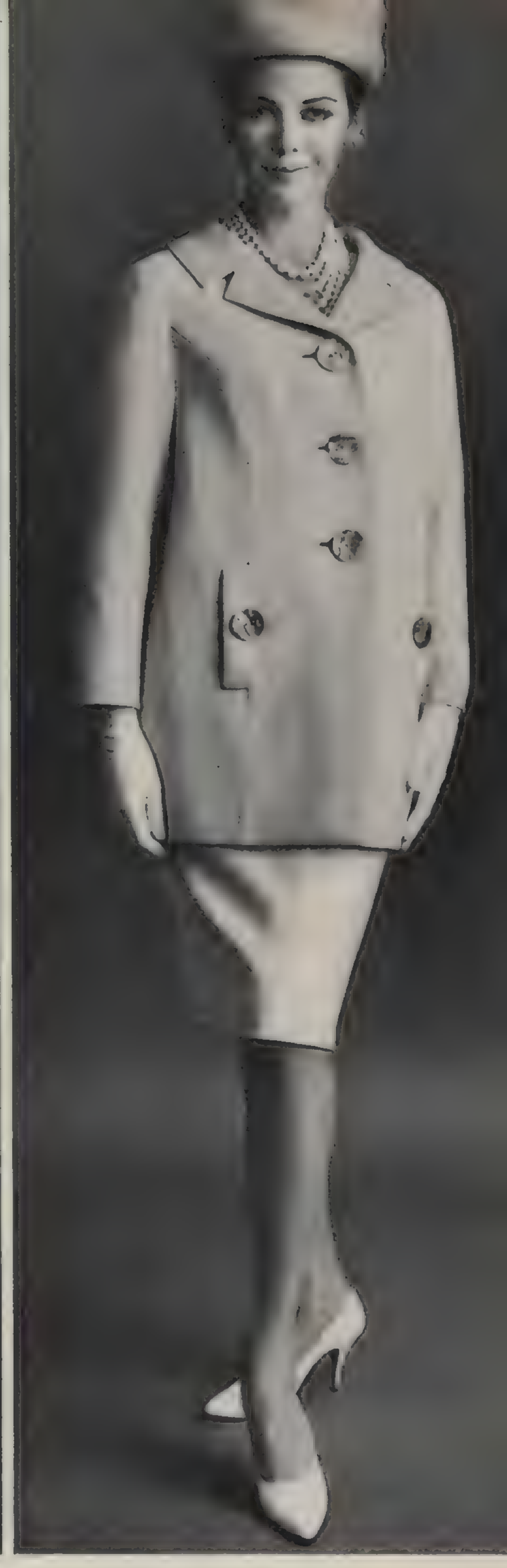
Especially this one. One of the greatest little black crepes to pop out of Spring into fashion. Impeccably molded of Avisco® rayon and acetate so that you move afternoon into evening with never a sign. Also, you'll like this fabric's lasting matte-look, palpable smoothness and flawless composure. The same chic in navy or parchment, also. Sizes 8-16. About $50.00.*

American Viscose Corporation, 350 Fifth Ave., N.Y. 1, N.Y.

"New Generation Rayons"...and Acetates







Left: The Chanel-look suit. Light-weight confetti fleck wool tweed with braid border. Shell pink suit with matching silk shantung overblouse. Sizes 8 to 16. About $125. Center: Pure wool great coat in creamy white with a plaid overlay of shrimp and royal. Sizes 6 to 16. About $90. Right: The tunic suit in lightweight whipcord wool. White, navy or red. Sizes 8 to 16. About $110. At Bloomingdale's, N. Y. and branches or at one fine store in your city. Write Dan Millstein, Inc., 205 West 39th St., New York 18. Manufactured in Canada by Barry Lee, 1193 Phillips Sq., Montreal.

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weatherbee

Travel-Wise. Travels your daily beat or an extracurricular route to far-away places – with equal aplomb! This is Weatherbee's "go" coat – of **Lebanon** wool worsted jersey that's rain-repellent, spot-proof. Six great go-with colors in Misses and Junior sizes. $40* at listed stores and other stores of equal calibre.
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VOGUE'S NOTEBOOK

A brilliant dinner dance, the New York début of Miss Julia Stimson Thorne



Receiving, Mrs. Landon K. Thorne, junior, and Miss Julia Stimson Thorne, both in Balenciaga dresses.

The beautiful illusion of a *palazzo* ballroom was designed for the début of Miss Julia Stimson Thorne, the daughter of Mr. and Mrs. Landon K. Thorne, junior, of Rome and New York. Because five young Italian beauties and some of their mothers flew over especially for the party, the St. Regis Roof had been turned Italianate by Valerian Rybar who used murals of gardens and fountains and hung huge Persian-blue wicker baskets of blossoming orange branches under crystal chandeliers. Everyone danced to such music as "I Believe in You," "Moon River," and also to the merengue, *bossa nova*, twist, and the Madison. In fact, one Italian débutante hastily learned the Madison in Rome for this party.



Duchess Canevaro di Toagli with Mrs. Vincent Astor.

At dinner, *left to right*, Miss Michelle Grosjean, Mr. Ivan Ivanovic, Miss Nancy Dewey, Mr. Patrick Wilmerding, and Miss Alina Menocal.





The ballroom, like that of an Italian *palazzo*.



Mr. Theodore Roosevelt IV with Miss Abigail Angell.



Young beauties from abroad, *left to right*, Donna Daphne Canevaro di Toagli of Rome, Miss Phyllis Fox of London, Countess Emilia Emo Capodilista, Donna Franca Spinola, Donna Francesca Boncompagni, and Donna Donata Origo.



Miss Susan Blagden with Mr. David Thorne, a brother of the débutante.



Miss Alexandra Escandon of Mexico City.



Capsule wardrobe in pure silk Bara, Siri lined. Pullover about $70; Coat ensemble about $145; Costume about $110. Bergdorf Goodman, New York; Dayton's Oval Room, Minneapolis; Neiman-Marcus, Dallas; Joseph Magnin, San Francisco. In Canada, Jack Liebman, Ltd.



PAT SANDLER FOR HIGHLIGHT



Elisabeth Stewart Swimwear

ARNEL This is the official Arnel® symbol—your assurance that this fabric type has been pretested for performance claimed by Celanese®



Put your blinders on. Arnel keeps white dazzling.

Play as hard as you like in these separates. The sun will not be their undoing. For at the end of the day, a toss in the washer brings back the sparkle. And because they're made of Arnel, you can start all over again—spic and span and spanking white. Sacony's jacket and shorts of Folker's Arnel triacetate sharkskin. Striped pullover of Arnel triacetate jersey. Sizes 8-16. About $15 for the jacket, $6 for the shorts, $6 for the pullover at Stern's, New York; Carson Pirie Scott & Co., Chicago; City of Paris, San Francisco; Joseph Horne Co., Pittsburgh & branches; Jordan Marsh, Miami & Fort Lauderdale.

Arnel...a Celanese contemporary fiber



Each cotton cup floats in nylon and uncovered Lycra® spandex. Each side fits separately, perfectly...conforms to your daily changing measurements. Tomorrow® bra in white, black. $2.50.

Slip into something comfortable: the Tomorrow bra by Warner's®

Risqué



Provocative diamond weave pump

Risqué dares you to be different in this pump with upper of patent and soft matte calf. Scintillating decolleté fashion on a whisper slim heel. Shoe illustrated, 12.99. Other styles, 6.99 to 13.99. Higher Denver West.

Quality at your feet®

For store nearest you write Risqué Division, Brown Shoe Company, St. Louis 5, Missouri.

BROWN SHOE COMPANY



Two views of a dashing new look for day or late-day —at-home or about town. A new length of overblouse to wear over a skirt—long or short—or under the new long-line suit jackets. Supplely carved of MOYGASHEL Irish linen, it's self-belted in back and boldly buttoned. Sizes 28 to 36, white, black, oatmeal beige, star pink. Under $12.



Blouses designed by Isilda Silva for Sidney Heller at: R. H. Stearns, Bloomingdale's, all stores, H. & S. Pogue, Julius Garfinckel, Halle Bros., Goldwaters, Bullock's-Wilshire, and other fine stores.

Important look-maker—the soft linen shirt. This one with the special dash of an overblouse tops the pants and skirt news now into summer. In MOYGASHEL Irish linen, sizes 28 to 38. White, oatmeal beige, star pink and other spring pastels. Under $14.



The tops in fashion are labeled

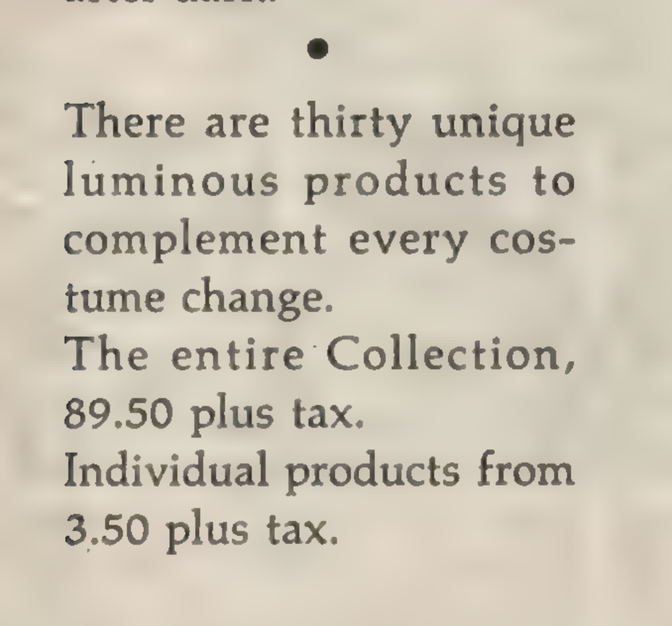
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NEW YORK

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Estée Lauder

A complete wardrobe of Estée Lauder's Evening Make-up Collection has been designed expressly for the woman with flair for fashion in her hours after dark.

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There are thirty unique luminous products to complement every costume change.
The entire Collection, 89.50 plus tax.
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WITH VOGUE THIS ISSUE

LOUIS KRONENBERGER,
the American playwright, critic, novelist, professor, and editor, wrote on page 136 "Not Sealed Off from Life," his third essay for Vogue. A deeply knowledgeable writer, chronically witty and freshly lucid, he has two recent books: they are *The Great World, Portraits and Scenes from Greville's Memoirs*: and *The Viking Book of Aphorisms*, written with W. H. Auden. On leave from Brandeis University where he is professor of theatre arts, Mr. Kronenberger is now visiting professor of English at Leland Stanford University.

VALENTINE LAWFORD
who wrote, on page 125, "Consuelo Vanderbilt Balsan, Portrait of a Unique American," is a former British diplomat who now lives on Long Island. His autobiography, *Bound for Diplomacy*, partly about his life in the British Foreign Service, including his post in the Paris Embassy, will be published this month in London by John Murray; this spring in the United States by Atlantic-Little, Brown.

ELIZABETH HARDWICK,
who wrote about the American landscape on page 114 and chose the excerpts for "21 Great Writers on the U.S.A.," is the author of four books including, recently, *A View of My Own*, a collection of her pointed critical essays. A Kentuckian with a pliable, pretty voice, she lives with her young daughter and her husband, the poet Robert Lowell, in a vast New York apartment, book-filled.

HAROLD ROSENBERG
who wrote, on page 135, "Barnett Newman, A Man of Controversy and Spiritual Grandeur," is art critic, pro tem, of *The New Yorker*, and the author of the books, *Arshile Gorky* (a Gorky show is now on at The Museum of Modern Art) and *The Tradition of the New*, significant essays on art which have also been published in England, France, Italy, and soon will be out in Japan. In New York, Mr. Rosenberg lives in "the new centre of the art world," East Tenth Street.

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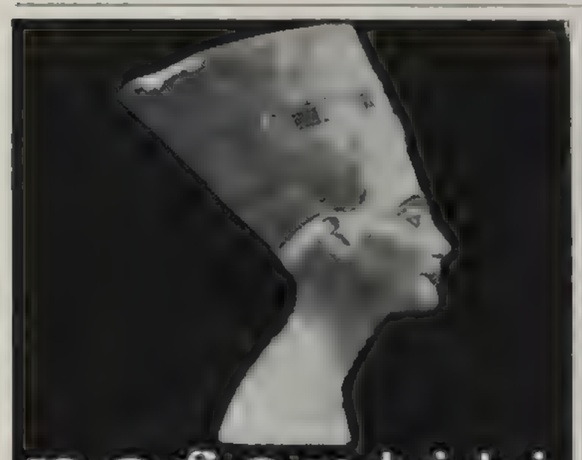
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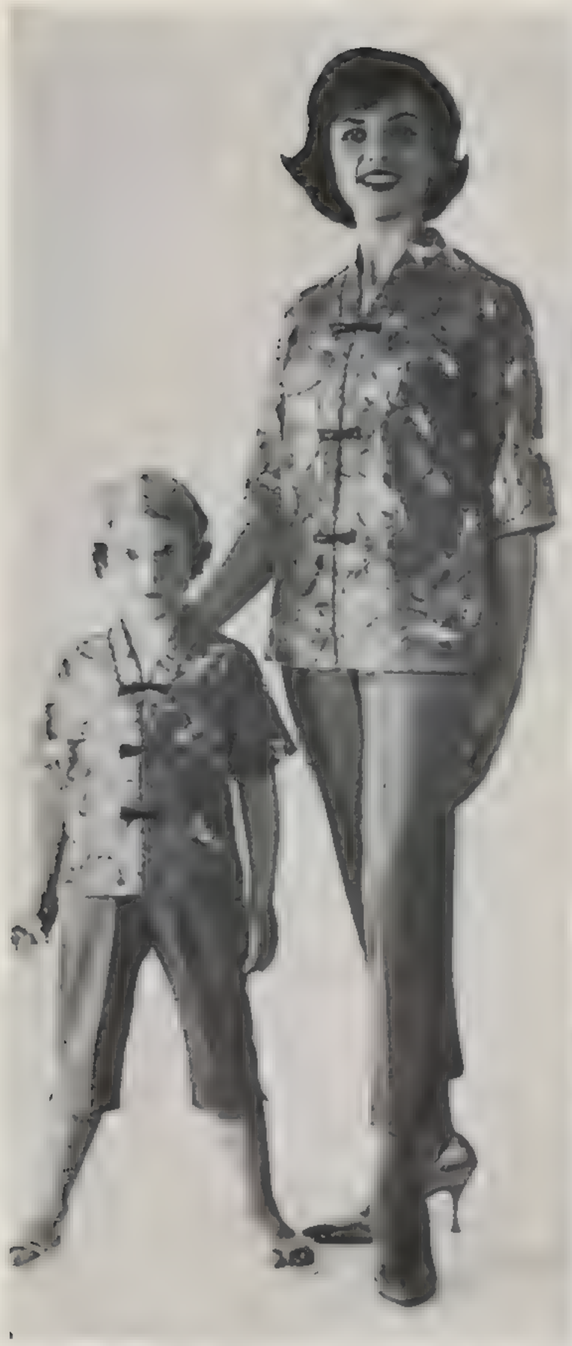
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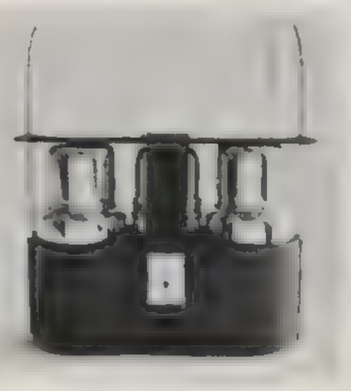
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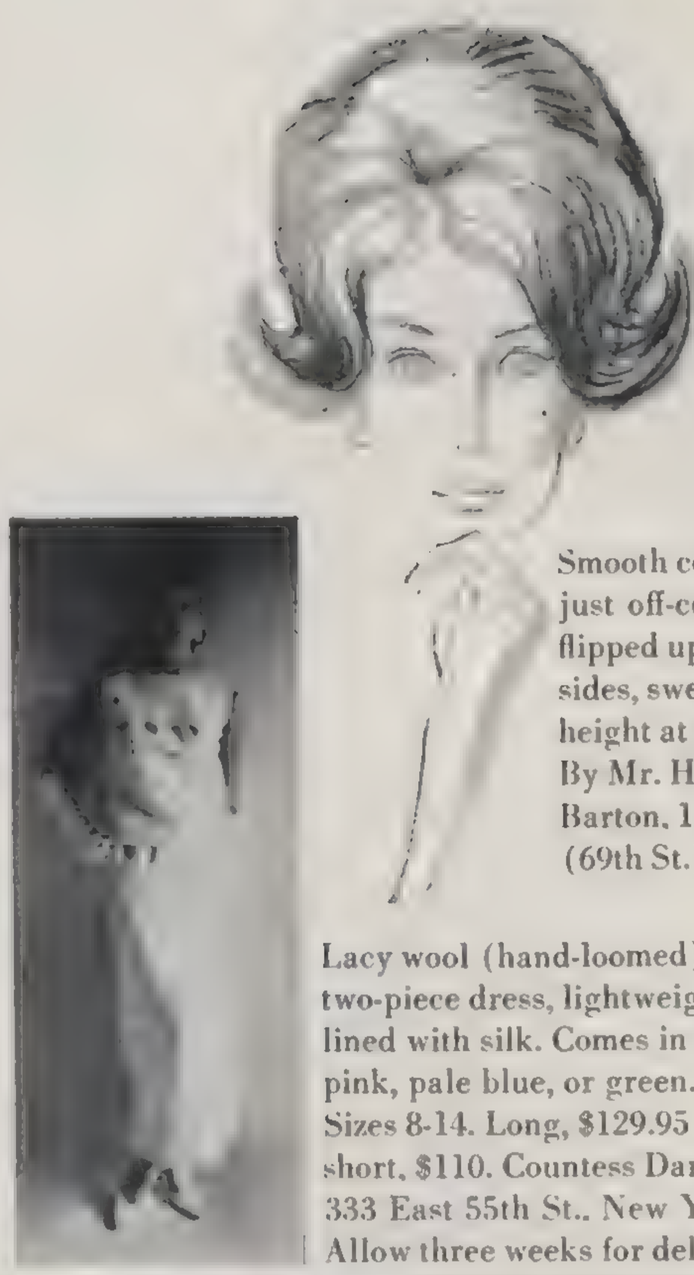


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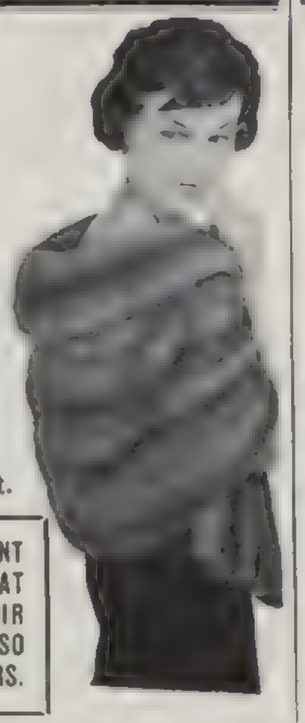
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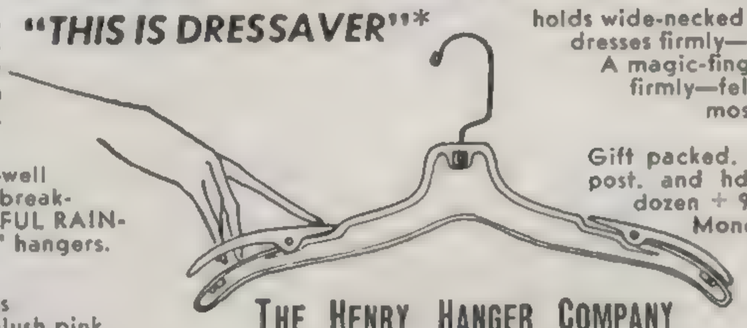
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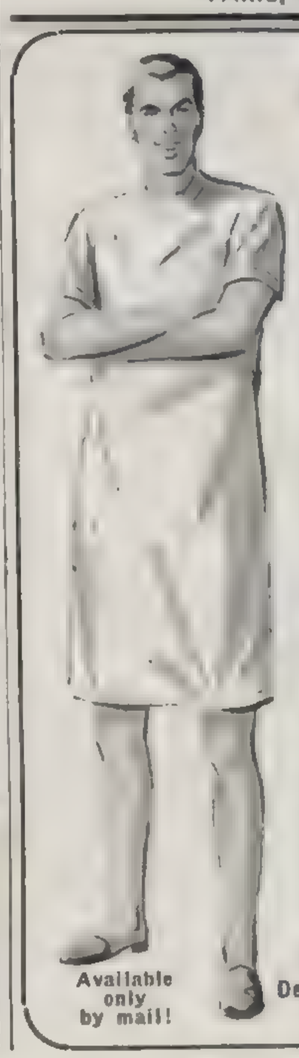
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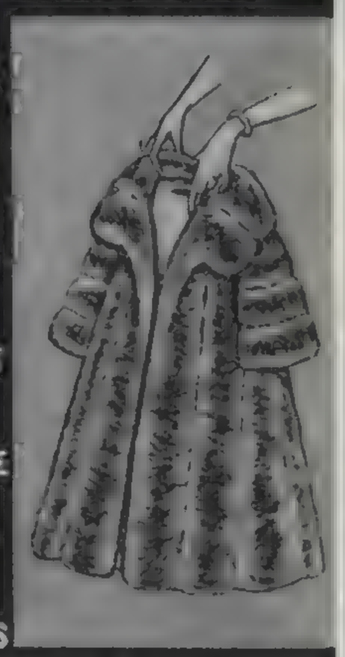
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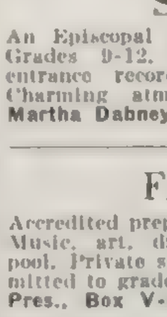
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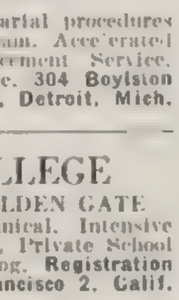
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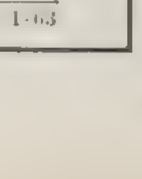
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2 1-63

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Here is a list of shops across the country where the Adele Simpson dress shown on page 119 may be found

Baltimore, Md. . . . . Hutzler's
Billings, Mont. . . . . Doyle's
Boise, Idaho . . . . The Mode
Charleston, W. Va. . . . Betty's
Chicago, Ill. . . . Blum's
Davenport, Iowa . . . . Isabelle Ramey
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Denver, Colo. . . . May-D & F
Englewood, N. J. . . . Louise Franz
Fargo, N. Dak. . . . Shotwell's
Flint, Mich. . . . Christie Shop
Greenville, S. C. . . . Jean West
Hartford, Conn. . . . Ed Hurwitch
Honolulu, Hawaii . . . M. McInerny
Hutchinson, Kans. . . . Pegue's
Indianapolis, Ind. . . . Wm. H. Block
Jackson, Miss. . . . Frances Pepper
Knoxville, Tenn. . . . Miller's
Little Rock, Ark. . . . Pfeifer's
Louisville, Ky. . . . H. P. Selman
Madison, Wis. . . . Simpson
Minneapolis, Minn. . . . Dayton's
Montgomery, Ala. . . . Al Levy's
New Orleans, La. . . . Kreeger's
Omaha, Nebr. . . . Haas-Aquila
Pittsburgh, Pa. . . . Joseph Horne
Portland, Ore. . . . Nicholas Ungar
Providence, R. I. . . . Topal Carlson
Reno, Nev. . . . Joseph Magnin
Richmond, Va. . . . Miller & Rhoads
St. Petersburg, Fla. . . . Maas Bros.
Salt Lake City, Utah . . . Makoff
San Antonio, Tex. . . . Frost Bros.
San Francisco, Calif. . . . Joseph Magnin
Santa Fe, N. Mex. . . . Annabella
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Sheridan, Wyo. . . . Angionettes
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Tampa, Fla. . . . Maas Bros.
Tulsa, Okla. . . . Woolf Bros.
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GOING STRONG: THE PINK SUIT

Here is a list of shops across the country where the Handmacher suit shown on page 120 may be found

Albuquerque, N. M. . . . Kistler-Collister & Co.
Amarillo, Texas . . . White & Kirk
Atlanta, Ga. . . . Regensteins
Boise, Idaho . . . Carroll's
Buffalo, N. Y. . . . L. L. Berger
Burlington, Vt. . . . Abernethy-Clarkson-Wright
Cedar Rapids, Iowa . . . The Killian Co.
Charleston, W. Va. . . . Polan's
Columbia, S. C. . . . The James L. Tapp Co.
Denver, Colo. . . . May-D & F
Duluth, Minn. . . . Edward Wahl
Eugene, Oregon . . . Kaufman Brothers
Great Falls, Mont. Buttreys Department Store
Harrisburg, Pa. . . . Mary Sachs
Joplin, Mo. . . . Ramsay Dry Goods
Kalamazoo, Mich. . . . Style Shop
Lancaster, Pa. . . . Mary Sachs
Lansing, Mich. . . . Style Shop
Lewiston, Maine . . . Ward Bros.
Lexington, Ky. . . . Myers
Little Rock, Ark. . . . Gus Blass
Montclair, N. J. . . . The Helen Bick Gowns
Mt. Airy, N. C. . . . Harrison's
New Haven, Conn. . . . Fred Phipps
New Orleans, La. . . . Godchaux's
Norfolk, Va. . . . Smith & Welton
Oklahoma City, Okla. . . . Rothschild's
Olympia, Wash. . . . M. M. Morris
Orlando, Fla. . . . Dickson & Ives
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Palm Beach Biltmore

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THE Travelog section is listed for your information and convenience when planning a vacation or holiday. The hotels and resorts listed excel in hospitality, food & pleasant atmosphere.

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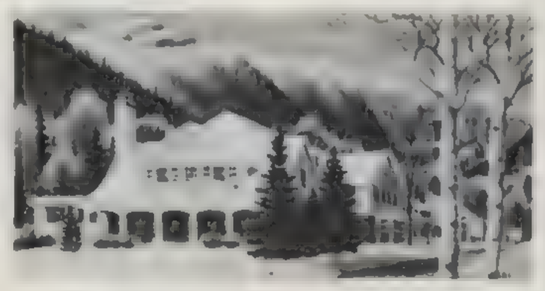
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WEST VIRGINIA

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WEST INDIES

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LARRY ALDRICH

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VOGUE'S EYE VIEW OF A LOVING SIGN



Peace Corps volunteer from Iowa showing Venezuelan youngsters how to graft a tree.

PAUL CONKLIN

To almost everyone except a politician, America is one face and one place. It gives us the emotion of belonging without knowing exactly to what we belong. But we know that we have a chaotic but marvellous freedom, an unsatisfied longing to have our hearts touched. With some choleric exceptions, this is a loving country. There is no more loving sign of it, for instance, than the profound idea behind the Peace Corps; its faults make us loved as our virtues so often made us feared. One twenty-year-old American in a foreign village, speaking his recent Urdu or Swahili or Spanish learned at the government's knee, is a cool, heroic figure in a non-heroic age. He is, in fact, the result of being born free without having to become free. Americans know what they've got—and they like giving some of it away.

"OUR STILL UNSPENT AND YET UNEXHAUSTED PAST"

"We, because of the good luck of our still unspent and yet unexhausted past, may have to be the rallying point for all men. . . ."

William Faulkner, 1957

As President Kennedy said of early America:

"I have not heard, nor I suppose is there, a rational explanation for the fact that this small country, possessed of a very limited population, living under harsh circumstances, produced so many, many brilliant and extraordinary figures who set the tone of our national life and who, really, represent the most extraordinary outpouring of human ability devoted to government since the days of Greece. . . ."

Because the American land has always been inseparable from the ideas of the men who superimposed a nation upon it, Vogue sent Bruce Davidson to Massachusetts and Virginia to photograph, for this Americana Issue, the land four American presidents particularly loved, the land they knew as home: the grey rocks and clean lines of John Adams' New England, the quiet run of the Potomac that George Washington knew, the loved rolling beauty of Thomas Jefferson's Monticello, the Blue Ridge beyond which James Monroe saw not only a country, not only a continent, but a hemisphere. On the capital left by these men and by their colleagues, this nation still draws. On the next pages, the land upon which they drew.

WHERE JOHN ADAMS WAS BORN NEAR BOSTON

After he signed the Declaration of Independence, Adams wrote to his wife, at home in this Braintree house, these words, part of our unspent past: "You will think me transported with Enthusiasm but I am not. I am well aware of the Toil and Blood and Treasure it will cost Us to maintain this Declaration. . . . Yet through all the Gloom I can see the Rays of ravishing Light and Glory. I can see that the End is more than worth all the Means. And that Posterity will triumph in that Days Transaction, even altho We should rue it, which I trust in God We shall not."

PHOTOGRAPHS BY BRUCE DAVIDSON





WHAT GEORGE WASHINGTON SAW AS HE CAME UP THE POTOMAC

Washington longed for the day when he could go home to Virginia and Mount Vernon, there to be a "private citizen on the banks of the Potomac: and under the shadow of my own vine and my own fig tree." We still have as a part of our un-spent, unexhausted past, these words of his: "Arbitrary power is most easily established on the ruins of liberty abused to licentiousness."

WHERE JAMES MONROE BROUGHT HIS FRIENDS

James Monroe left the White House in 1825 for Virginia, there to live at his Loudoun County place, Oak Hill. In 1823 he wrote this declaration, a fierce part of America's unspent past: "The American continents, by the free and independent condition which they have assumed and maintain, are henceforth not to be considered as subjects for future colonization by any European powers."



WHAT THOMAS JEFFERSON SAW WHEN WALKING AT MONTICELLO

Jefferson was once described by a visitor to his Virginia Monticello: "His costume was very singular—his coat was checkered gingham. . . . His pantaloons were of the same fabric. He was mounted on an elegant bay horse going at great speed and he had no hat on, but a lady's parasol, stuck in his coat behind, spread its canopy over his head." The author of the Declaration of Independence, Jefferson is a part of our unspent past, wrote these Jeffersonian words: "If a nation expects to be ignorant and free, it expects what never was and never will be."







BERT STERN

The special beat of American clothes

American women move—on the longest legs, taking the quickest steps, tuned to some of the most revved-up exhilarated rhythms in the world. And the great success of USA fashion is that it operates at the same rpm—American clothes can sit still beautifully, but mainly they go like sixty. More to the point: they go like '63, gear to the raciest new beat of the era. On these and on the following ten pages: the beat—the dances that have it, the people who're with it; the clothes that never miss it.

Blues—with the beat. Overblouse dress, farthest left, in the colour of news. Pale-blue wool flannel, movingly slender. By Pattullo-Jo Copeland; about $250. At Bergdorf Goodman; Stanley Korshak. Gloves by Kislav. Irene of New York hat. Pappagallo shoes. Second from left, blued-grey wool suit, with a toff little patte-boutonnière closing the softest twist of skirt. By and at Hattie Carnegie; of Agnona wool. Also: Joseph Horne; I. Magnin. Surprise dash for pale blue-grey: dash of brown straw hat (by Lilly Daché). Saks Fifth Avenue shoes. Coiffures: Aurelien Lintermans.

Anthony Newley, left, is the British star, director, co-author, and co-composer of the New York hit, *Stop the World I Want to Get Off.* In reply to the photographer's request for a Newley slant on the new beat, he asked, "Shall I just make a shape, a madness?" and mimed this elegantly upbeat, rather fastidious twist. Newest Newley to watch for: "The Small Sad World of Sammy Lee," a movie—part thriller, part allegory, part musical—in which he plays a born Outsider longing desperately to get In.

Peter O'Toole (both pages) wears heavy, black-rimmed spectacles on a new kind of matinée idol's face—Irish-blue eyes, handsome Celtically carved features—is on the brink of being the biggest international throb since Barrymore (a pinnacle arrived at via such non-charmboat successes as Othello and Shylock at the Old Vic). For his first movie rôle, as Lawrence of Arabia, he tented out with Bedouins for three months, learned—apart from a smatter of Arabic and knack of camel racing—the rollicky, sand-smooth twist demonstrated here.





Twist of white—evening tones, with (opposite) overtones of Chanel. Shiny white suit, glowing gold, kicking up a small leggy pleat. By Davidow, of Herbert Meyer cotton and rayon woven with Lurex threads; about $180. Lord & Taylor; L. S. Ayres; Woolf Bros.; I. Magnin. Lilly Daché headband. Saks Fifth Avenue shoes. This page, front-curving seams and one quick ruffle on a white cloqué sheath that will clearly never know a ruffled evening. By Edward Abbott, of Onondaga silk; about $110. Viola Weinberger gloves. Both: Miss Bergdorf of Bergdorf Goodman. Dress: Montaldo's; Gus Mayer; I. Magnin. The Halston hairbow made to order at Bergdorf Goodman. Shoes by Andrew Geller.

BERT STERN

The American beat

Jersey rhythms. Quickest little wool on the dance floor, this page. Grey jersey, kept on the go by a pair of side pleats. By Paul Whitney, of grey jersey (by Orceyre); about $215. Saks Fifth Avenue; John Doyle Bishop. Gloves by Grandoe. Adolfo hat. Opposite, shirt-pliancy of beige jersey, with gathered cuffs, some welting, a figure worth dieting for. By Harold Levine of double-knitted wool jersey by Jasco; about $80. At Saks Fifth Avenue; Harzfeld's. Mr. John hat. Coiffure: DeJay of Elle et Lui.

"Killer Joe" Piro (this page) is the Diaghlev of the new beat. He knows all; once a week, at New York's Palladium, shows all; and at the photographer's studio, he spelled it all out for Vogue: The Tamoure (see right)—"a twist with a hopped-up Polynesian gimmick." The Bossa Nova (demonstrated far right by his assistant, Lenny Newton)—"like crossing a peach with a plum and making nectarines; you get Samba in back, jazz in front, Bossa all over." At present, Killer Joe is working on the Pigeon; nothing definite yet but step-step-peck-peck-peck is the general idea.

BERT STERN



The American beat



The American beat

BERT STERN



Peter Duchin, the exuberant young twister here, has every reason to dance up a storm: his third record album is about to be released, a movie career is in the offing, and since the installation of his band at the St. Regis Maisonette, New Yorkers appear to have rediscovered the pleasures of dancing in public—to a pleasant mix of modern jazz and the romancy 1930s beat popularized by his famous father, Eddy Duchin.

Wools on the upbeat

Opposite, brown-and-white tweed, concisely moulded above a rolling yoke at the hip. By Jerry Silverman, of Anglo wool; about $70. Gloves by Wear-Right. Both at Miss Bergdorf of Bergdorf Goodman. Dress, also at Woodward & Lothrop; Montaldo's; Halle Bros. Halston leather turban, to order at Bergdorf Goodman. Shoes by Pappagallo. This page, late-day black wool, with the special mystique that black acquires in a roomful of colour. This, curved with welting, straight-falling at back. By Pierre Cardin for Abe Schrader (Hockanum fabric; loomed in America); about $65. Gloves by Crescendoe. Both: Bonwit Teller. Dress: Julius Garfinckel; Famous-Barr. Turban by Adolfo.

The American beat



The triplets, both pages, are Edward, Dennis, and Michael Magid, three Robert-Morse-coded teen-agers currently tearing up the Copa pea patch. Along with the Bossa Nova, they do a mean Wobble ("step-step-step, then wobble all over like a chicken shaking out its feathers"); and a chirky Madison ("shuffle, make a letter with your foot, erase it, shuffle—like a jazzy square dance, the caller and all").

Jersey coat, opposite, shaped to beat with a this-year dress. Greige wool—slim and carved. And cut with a dash that's a lesson for future jersey—marvellous construction here, and a collar in line for a good conduct medal. By Originala, of Racine fabric; about $235. Saks Fifth Avenue; Hutzler's; Julius Garfinckel; Dayton's. Mr. John hat. Shalimar gloves.

BERT STERN

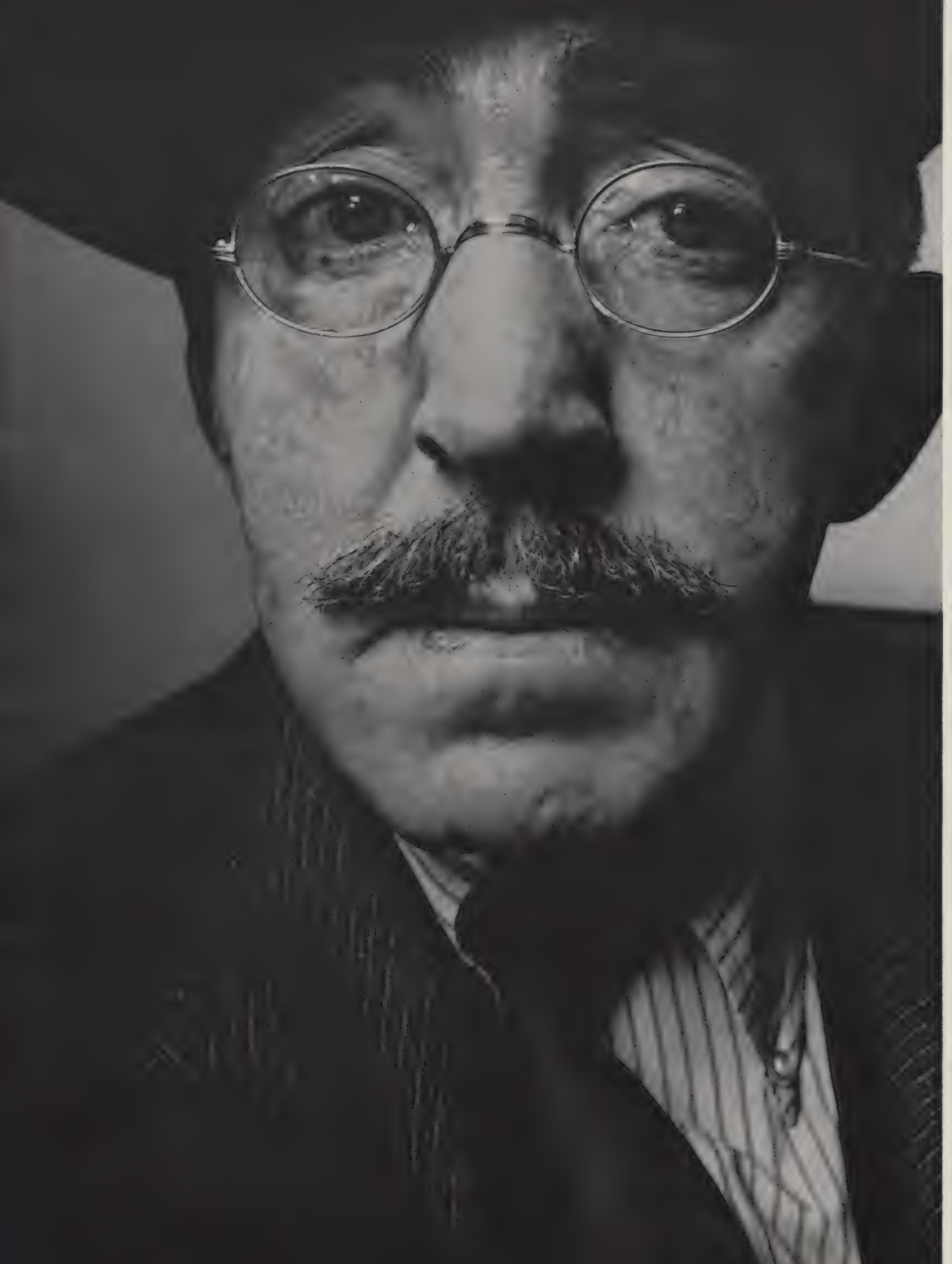


The American beat

BERT STERN

Tommy Johnson's Trio includes two spectacularly leggy dancers named Arlene and Sandra, and an apparently unbounded reserve of offbeat, off-the-cuff variations on the Bossa Nova—most of them sizzled up from South America, and wildly calisthenic. Present headquarters: Small's Paradise, in Harlem.

Sound of checks, opposite—beige-and-white coat providing just enough resonance for a thin white wool flannel sheath. Both, by Ben Reig. Coat, of wool, mohair, worsted, kemp. Bonwit Teller; Wanamaker's, Phila.; Hudson's; I. Magnin. Lilly Daché cloche. This page, a Fortuny-cling of charcoal wool pleats, its waist wrapped high in white silk. By Oleg Cassini Young America; about $65. Bonwit Teller; Joseph Horne; Vandervoort's; Frederick & Nelson. Adolfo leather turban. Gloves by Aris.





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The tough-minded young men, new to Congress, their leanness changing the cartoonists' notion of pork-barrel Congressmen. . . . The inventiveness required by both labour and management to ride automation. . . . John Updike's new novel, *The Centaur*, a strange, moving, painful counterpoint of myth and reality, a play between the story of the wounded centaur Chiron, who gave up his immortality for Prometheus, and the story of a father and son in a small Pennsylvania town—a father wounded, a son obsessed later with the question: "Was it for this that my father gave up his life?" . . . The absurdities of the John Huston movie, *Freud*, with Montgomery Clift as Sigmund Freud saying with a straight face and rather glittering eyes such lines as "In that case my sexual theory of neurosis collapses!"

PEOPLE ARE TALKING ABOUT . . . The handsome, new Jasper Johns paintings, pure and startling. . . . Mary Badham and Phillip Alford as the children, confused and understanding almost too much in the good movie made from Harper Lee's novel, *To Kill a Mockingbird*. . . . The New York City Ballet and its remarkable young American dancer, Edward Villella, whose wide-legged leaps have extraordinary beauty. . . . *Untitled* by Morris L. Ernst who has written a curious diary made up of little matters plus big, imaginative ideas, oak ideas that need acorns to make them happen. . . . The hilarity induced among some New York sixth graders by this code for the *Iliad* and the *Odyssey:* The Idiot and The Oddball.

PEOPLE ARE TALKING ABOUT . . . Frank Fontaine, a comic with a wonderful face like Silly Putty, who manages to carry the Jackie Gleason program. . . . The thudding disappointment of *How the West Was Won*, a movie, which, in spite of three directors, in spite of a cast with such actors as James Stewart, Henry Fonda, and Spencer Tracy, leaves audiences with the smarmy impression that the West was Won late some afternoon when Debbie Reynolds and the editors of *Life* ran across one another at Disneyland. . . . The rigorous excitement of the Vasily Kandinsky exhibition ranging the ramps of the Guggenheim Museum. . . . The explicitness of the directions in the new *Gourmet Cooking By the Clock*, a paperback by William and Chesbrough Rayner, a pair of workers who know good food. . . . The freshness, the amusing twists to the costumes and sets by Oliver Messel for the Metropolitan Opera's new production of *Ariadne auf Naxos*. . . . The perceptivity about Hollywood in the Richard Schickel book, *The Stars*, which is packed with a mass of nostalgic stills as well as with such quick little stories as the time an overweight Carole Lombard once shouted at Joseph P. Kennedy, then head of Pathé: "You're not so skinny yourself."

S. J. Perelman, who looks like something he invented for the Marx Brothers, turns out stories, casual essays, and Broadway shows (his latest: *The Beauty Part*) which are sometimes hilarious, inevitably dizzying, and ineradicably Perelman. He writes, always, like a relentless truffle hound, sniffing not only through the inherent absurdities of an idea, but on into some subterranean loam inhabited by improbable characters who exchange bits of surrealist dialogue. And he remains, like Judy Garland and the Navy, one of those enduring institutions. Among those people who secretly like to imagine themselves swapping racy Perelman lines around the pool at the old Garden of Allah in Hollywood, there is an entire sub-language cued entirely by Perelman locutions and circumlocutions: "Vintage swine," one will murmur, echoing an old Perelman line about Erich von Stroheim, and the dialogue will turn suddenly into a replay of a Perelman replay of a Museum of Modern Art replay of *Foolish Wives*. Those within hearing who do not like Perelman are reduced to flickering their eyelids nervously: the essence of Perelman is that it is way out and absolutely uncheckable. Robert Benchley wrote of S. J. Perelman's advent upon American humour: "It was just a matter of time before Perelman took over the dementia praecox field and drove us to writing on economics for the *Commentator*. Any further attempts to garble thought processes sound like imitation-Perelman."

S. J. PERELMAN

CLEVELAND AMORY • WILLIAM
RING LARDNER • HART CRANE •

CKNOR
MOORE

21 GREAT WRITERS

AROLINE TH
MARIANNE

WITH INTRODUCTION AND EXCERPTS

IH BENEDICT • C
NAEL WEST •

The American landscape! What can be said of it, what learned about it? A few things are certain: we would not hesitate to say that it is immense, of a grandeur and an ugliness that are uniquely its own. Its beauty is in that part of nature not yet useful; its ugliness has a melancholy aspect that stirs our minds with the sense of sordid contradictions—our ugliness is so often the price we have paid for freedom from brute labour. The two points of the landscape that seemed to have stirred the American imagination are the land of the vast wilderness, our beginning, and our end as the land of the vast dump heap. From the wilderness to the dump: that will inevitably be the story of large countries whose vast resources lie patiently waiting for the exploitation that annihilates the old still life from the memory of the living. Thus, our purest memory is of the wilderness, of a quiet simplicity and resourcefulness. Over and over in American writing we find a peculiar nostalgia. It is not so often the longing for the flowers and meadows of a genuine, particular childhood scene, but rather a sense of national loss and change. Our cheapest works on the screen keep alive the lost frontier: this is not merely a tired phrase, but a true designation of that part of the American soul that remembers. Again it is not personal, not concrete, nothing like those delicious landscapes of childhood in, for instance, Proust. Our memories and longings are national; we regret, when we must, destiny, not private domain lost to time. "Ah, no; the years O! And the rotten rose is ript from the wall." And what is behind our popular nostalgic sociology, those works that seem to be dealing with man, the family in the most current of traps? Behind them is the sense of the countryside annihilated, the houses demolished, old roads unlisted—woods, streams, country lane, community life utterly changed.

Our country has a certain resistance to definition, the landscape, as it appears to the literary mind, has a certain generalized aspect. We have always been restless and that gives one an ambivalent relation to those places he has known best and longest. An obsessive love of place is sometimes a limitation to the creative spirit in America. Only the most powerful imaginations—Faulkner's, for instance thrive on the single scene, the absolutely dévoured landscape of a deeply known region. For certain rhetorical talents, the magical evocation of our strangely named rivers and mountains is a theme; but these are words, names, not scenes. Only Whitman, the writer most charged with the sense of the streams, the valleys, the mountains, and plains gives life to the literal map. "Chants of Ohio, Indiana, Illinois, Iowa, Wisconsin, and Minnesota. . . ."

More and more the towns, villages, even the regions flow along, beads on a chain, touching each other. And people become more national and less regional. To live in the dry and harsh Northeast of Brazil makes of one a man very different from his brothers in Rio. Who could be sure of the same in America? The orange grower in Florida, the shopworker in Detroit are creatures caught up in an immense co-existence, united whether they will or not by a relentless technology. We regret everything and we accept everything, as we must. What is most strikingly absent in our literature is the landscape of the new world, the vast cities, the highways, the suburbs. Ah, ye Levittowns, where are your young diarists, your poets of the super markets?

When I looked again at Mrs. Trollope's acerb comments upon the Cincinnati of the 1820's, I found her not quite so amusing as I had once thought—or if just as amusing, perhaps not so much to the point. For every large and small reason her account of America does not wear as well as that of De Tocqueville (*Democracy in America*). Mrs. Trollope makes a comedy of the servant problem, the singular rawness of American social life. (How many laughs she and Dickens got out of the spitting of tobacco juice!) Alexis de Tocqueville, a Royalist, an aristocrat, seems to have known from the first that there would naturally be few servants, outside of slaves, in America and that the lost amenities, the rawness

RUTH
NATHA

HENRY DAVID THOREAU • H. L.
WILLA CATHER • JAMES AGEE

FAULKNER • GLENWAY WESCOTT
JOHN UPDIKE • WALKER PERCY

MRS. TROLLOPE • LESLIE FIEDLER • THEODORE DREISER • ERNEST HEMINGWAY

ON THE U.S.A.

CHOSEN BY ELIZABETH HARDWICK

were not comic footnotes but of the essence of the peculiarly important American development.

And yet how "American" America is! Everyone in the world seems to recognize what no one can clearly name. The quotations gathered here from various books are sometimes humourous and sometimes serious. No one has the last word. No city or state can know what stranger passing through, what old resident, or new resident will comment upon what he has known for a lifetime or deplored for a weekend.

PENNSYLVANIA

Darkness did not fall until New Jersey. The hour of countryside I saw from the Pennsylvania Turnpike looked enchanted—the branches of the trees underpainted with budding russet, the meadows nubbled like new carpets, the bronze sun slanting on Valley Forge and Levittown alike. I do not know what it is that is so welcome to me in the Pennsylvania landscape, but it is the same quality—perhaps of reposing in the certainty that the truth is good—that is in Pennsylvania faces. It seemed to me for this sunset hour that the world is our bride, given to us to love, and the terror and joy of the marriage is that we bring to it a nature not our bride's.

"A TRADED CAR" FROM *PIGEON FEATHERS* BY JOHN UPDIKE, KNOPF, 1962.

MONTANA

At the present moment, Montana is in some respects such a Secondary Frontier, torn between an idolatrous regard for its refurbished past (the naïve culture it holds up defiantly against the sophistication of the East, not realizing that the East *requires* of it precisely such a contemporary rôle), and a vague feeling of guilt at the confrontation of the legend of its past with the real history that keeps breaking through. But in other respects, Montana has gone on to the next stage: the Tertiary or pseudo-Frontier, a past artificially contrived for commercial purposes, the Frontier as bread and butter.

In the last few years, Montana has seen an efflorescence of "Sheriff's Posses"; dude ranches; chamber of commerce rodeos, hiring professional riders; and large-scale "Pioneer Days," during which the bank clerk and the auto salesman grow beards and "go Western" to keep the tourist-crammed coaches of the Northern Pacific and the Great Northern rolling. The East has come to see its ancient dream in action—and they demand it on the line, available for the two-week vacationer. What the Easterner expects, the Montanan is prepared to give him, a sham mounted half in cynicism, half with the sense that this is, after all, what the West really means, merely made visible, vivid. There is, too, a good deal of "play" involved, a not wholly unsympathetic boyish pleasure in dressing up and pulling the leg of the outlander, which overlays and to some degree mitigates the cruder motives of "going Western."

AN END TO INNOCENCE BY LESLIE FIEDLER, BEACON PRESS, 1955.

MICHIGAN

The river was clear and smoothly fast in the early morning. Down about two hundred yards were three logs all the way across the stream. They made the water smooth and deep above them. As Nick watched, a mink crossed the river on the logs and went into the swamp. Nick was excited. He was excited by the early morning and the river. He was really too hurried to eat breakfast, but he knew he must. He built a little fire and put on the coffeepot.

While the water was heating in the pot he took an empty bottle and went down (Continued on page 30)

MENCKEN • HAMLIN GARLAND
HENRY ADAMS • HENRY JAMES

An American's shopping spree

When it comes to clothes, I am an unreconstructed American. I love clothes the American way. I love the idea that everything, absolutely everything—good colours, marvellous fabrics, lots of fashion—is right here, ready to be pulled off the peg and worn. Which doesn't mean for one minute that I'm not a plotter and planner. Right now I'm on the lookout for narrower sleeves, darker stockings, turbans, leather headbands to wrap and tie in front, looks that put together taupe and white, bright navy blue and white. I want more dark gloves to wear with light clothes and vice versa. And a whole new wardrobe of earrings—wide, thick, and brilliant. Now for the true confession: My heart is an open book, but I've had to hide my checkbook, because I've just launched the whole plan with one glorious shopping plunge. • First coup: a lacquery black coat of fake crocodile, nine-tenths long, brilliant in any weather, rain or shine. To wear by day with my black jersey sheath, taupe stockings, black shoes, and a small pale-blue fedora. Chic at night with a white silk twill dress (very Melina Mercouri); taupe stockings, again; black satin pumps and handbag; a tiny diamond in each ear—and a third in my hair. • Next, a pale-blue suède dress in two pieces; little puff sleeves; a loose back. Sensational for flying to Palm Beach; I'll wear it under my white wool coat—very toff, belted with a dog-leash of ultra white leather. White coat good, too, with café au lait turtle-neck sweater and skirt. • Bright navy-blue topcoat, double-breasted, brass-buttoned. White shantung dress, white kid gloves; head wrapped in white kid, finished with a bow. • Bright pink suit, bright red shantung blouse; the jacket is tied with a self belt, easy as a tape around the waist. Smoky-grey suède shoes and gloves. • For evenings, afternoon weddings, cocktails: a smooth lineny black wool suit; ultraviolet cloqué blouse, tucked in, crisscrossed low at the back; charcoal organdie hat, high and flouncy. Same suit by day, worn like a two-piece dress, with black gloves, caramel-coloured kidskin turban. Grey pearls, black crocodile handbag, black shoes. • Bright green tweed suit, short jacket, skirt full at the bottom. White piqué blouse exactly right with this. Taupe gloves, black alligator shoes. • For warmer days (they've got to happen *sometime)*: a heavy grey silk dress—two pieces, with a loose top stitched and cut like a man's pullover shirt. This is a whole new life for my little beige Panama canotier. • I had a hard time passing up a black and white plaid coat, double-faced wool with a mocha-coloured lining. I knew that it would only lead straight to a mocha-coloured dress.

New suit game for blue denim

Blue denim—the great, unique American fashion—has gone a long way: all over the world, in fact. So beloved is the blue-denim look now that it's even being copied in wool—as in the three-piece suit, *opposite*. Rangy jacket with shirt-sleeve cuffs, easy skirt, in dark-blue denimy wool; sleeveless, V-necked pullover in faded blue, edged with dark. (Note how the "pull" follows the body line.) Suit by Christian Dior-New York. At Saks Fifth Avenue; Julius Garfinckel; Frost Bros.; Frederick & Nelson. Earrings by Richelieu.

ART KANE



Going strong: everything blue

Mallard-blue coat (left), with a semi-rajah look—a veer of fitting through bust and midriff; in baskety wool tweed. By Ben Zuckerman. Nettie Rosenstein earrings. Both at Bergdorf Goodman. Coat, also at Nan Duskin; Dayton's; I. Magnin. Hat by Emme. True-blue suit (at right), of light crossbarred tweed, slightly shaped to the body; tabby pockets, a ribbon of blue leather belt. By Adele Simpson of Pomezia cotton; about $145. Marvella earrings. Aris kidskin gloves. All at Lord & Taylor. Suit, also: Rich's; Halle Bros.; Harzfeld's. For shops in other cities, see page 88. Hat by Adolfo. Lipstick, with a tawny touch, Ar Ex Rose.

ART KANE





Going strong: the pink suit, the dinner suit

The pink suit (opposite): sharp-lapeled jacket, circumscribed by rows of welt stitching. By Handmacher, in Elmiger bouclé wool loomed in America; about $75. Grandoe (speaks glove). Both at Altman's. Suit, also at Wanamaker's, Phila.; Famous-Barr; Harzfeld's. For shops in other cities, see page 88. The lipstick, Dana's orange-touched Flamenco. The long dinner suit (this page): in nubby white wool. Narrow skirt, off-hand schoolboy jacket—under that, a low, bare-backed blouse of black silk crêpe. By Evan-Picone, of Strong, Hewat wool, loomed in America; about $160. Earrings by K.J.L. Dawnelle gloves. All at Lord & Taylor. Costume, also at Sakowitz; Makoff; I. Magnin. Lipstick, Frosty Pink: Michel. All the coiffures by Verdi.

ART KANE

Going strong:
the oranges,
the bold cheeks.

The love of two oranges (left)—orange linen top, crisp, grainy; orange-and-green barred wool skirt and cardigan jacket. Brass orange-pip buttons. By Trigère, of Lesur fabric. At Saks Fifth Avenue; Hutzler's; L. S. Ayres; Neiman-Marcus. Earrings by Castlecliff. The gloves by Viola Weinberger. Or Flamme lipstick: Orlane. Bold black-and-white checks (right)—a wool greatcoat, straight, free-swinging, with a sizeable collar. By Pendleton, of water-repellent wool; about $60. Earrings by Trifari. Both at Altman's. Coat, also Joseph Horne; Hudson's; Frederick & Nelson. The white kidskin gloves are by Wear-Right.



CONSUELO VANDERBILT BALSAN: PORTRAIT OF A UNIQUE AMERICAN

"who lives in a manner so appropriate to the spirit of her décor that its beauty and her own are reciprocally enhanced."

BY VALENTINE LAWFORD

PHOTOGRAPHS BY HORST

The long neck is justly famous; so are the straight back, the high-arched eyebrow, the smile half shy and half flirtatious, and the characteristic tiptilt of the nose. Seeing that face and figure even now, many will at once think of Sargent, Helleu, Boldini, Carolus Duran. Hearing one or another of her successive names, Consuelo Vanderbilt, Consuelo Marlborough, and Consuelo Balsan, many will inevitably recall the familiar, almost classic story of her youth and middle years: the Anglo-American marriage of convenience, set against a background of Fifth Avenue at Fifty-second Street, Marble House, Idlehour, Blenheim Palace, and Sunderland House, and the Franco-American marriage of love, woven into gardens of her own creation—gentle, Tudor Crowhurst; Èze overhanging the Mediterranean; rustic, luxurious Saint-Georges-Motel in Normandy, with its great fountains yearly left running until winter caught them and turned them into towering plumes of ice, and its mill full of the summer laughter of children that in memory mercifully drowns one summer's sinister noise of guns. . . .

It would be tempting, were it not that she herself has done it so perfectly already in *The Glitter and the Gold*, to dwell on such a past. But it is a past more recent and temperate, and even the live and sober present, that I must capture if I can. For there is a further installment of the story due, less sensational but just as classic: the return of the native, the completion of a circle, the harvest on home ground.

Like most installments it contains an essential element of the unexpected. At least to the extent that while her English period was pre-ordained by others, and she chose her French period for herself, her American period of the last twenty years has been (except by Fate) unplanned. And in a sense Fate may not have been such a poor planner. Against the background of the contemporary United States she is more clearly than ever to be seen.

Not that what went before can be forgotten or ignored. On the contrary, it bears her perennial company; and colours whatever conceptions or misconceptions of her nature others may form for themselves today.

I happened to see her first in France. On a September afternoon in (Continued on following page)

MADAME JACQUES BALSAN IN HER SOUTHAMPTON DRAWING ROOM WHERE SHE CAN SIT AS THOUGH SHE WERE IN A SUNLIT GARDEN.

MADAME BALSAN *continued*

1937 I drove from Paris to the mill of her château, that she had then lent, as she so often did, to friends. It was a memorable day in its own right. Beside me in the open car, from the Bois de Boulogne to the Forest of Dreux, Elizabeth Bibesco carried on a ceaseless, brilliant monologue, while behind us her husband Antoine tried just as ceaselessly to interrupt her—though his words (which were usually more brilliant than hers) were caught up and tangled, like his long grey hair, in the wind. Splashing in the mill-race were an assortment of young English men and women, all decorative and engaging, and destined to have parts to play in the history of their generation: among them a future Prime Minister's wife, a future Colonial Administrator, and a future royal biographer of distinction. Yet the most enduring memory of that day is of someone I didn't hear speak, even indistinctly, and indeed scarcely saw for more than a moment in the distance: a tall white figure at the end of a green vista—Consuelo Balsan walking on her private golf course, all alone.

Somebody that afternoon mentioned that she suffered from deafness. I knew of course that she possessed great riches; and also from hearsay that she had once been most unhappy, years ago. Small wonder, perhaps, that I should have concluded that here was a woman remote indeed from the everyday life of the times.

It was not until after the war, in her houses in America, that I learnt how different was the truth.

Old Fields on Long Island, where she and her husband, Colonel Balsan, had settled after arriving as refugees from France in 1940, and Casa Alva, that she had begun to build in the early thirties on Hypoluxo Island in Florida, were—except for the fact that they were both unusually large estates—outwardly as dissimilar as climate could make them. A magnified manor house of red brick among elms, oaks, and dogwood; and a rambling, Hispanic retreat approached through a grapefruit and orange grove and backed by banyans and royal palms.

But their deeper resemblance was at once perceptible within. Not only were both regularly filled by her grandchildren and her friends, old, young, and middle-aged, well-known and less well-known travellers and artists, officials important and less important, young authors and career women, lonely or just tired—so much for my own first, false impressions—but many of the actual furnishings of the two houses were identical. Pictures, porcelain, bronzes, bibelots that had followed her over the sea from France as soon as conditions allowed, now travelled a few days ahead of her, by road and rail, south in autumn and north in spring, each labelled with an indication of its exact position in its next half-yearly residence. Paintings by Fragonard, Oudry, Hubert Robert, Cézanne, Pissarro, Renoir, Utrillo, Segonzac; lacquer cabinets on gilded stands of the seventeenth and eighteenth century; Aubussons, Savonneries, and Chinese rugs; Régence secrétaires, Louis Quinze sofas and bergères; Clodion *terres cuites*, Chinoiserie figurines, Meissen and Chi'en Lung birds and fish with mounts of eighteenth-century French gilt bronze. . . . The mere bald recital is liable to impress. Yet the more one became acclimatized to the atmosphere of those extraordinary houses, the firmer was one's conviction that to impress was not their owner's need or intention. Admittedly they had been her choice: representatives par excellence of the styles that together formed the décor that for herself she preferred. And soon enough it was objects such as these, as much as any inklings one had gained of the true nature of her previous existence, that helped to compose the essential background to the picture one had of her in one's mind. But if they were indeed a part of the raw material from which her exquisite ambiance had been created, it was almost as though they were actually no more essential a part of it than her flowers. For just as she seemed to have a capacity to look and move and behave—in short, to live—in a manner so appropriate to the spirit of her décor that the beauty of the houses and the beauty of their owner herself were enhanced reciprocally, so she would lavish the produce of her gardens on her rooms—as a painter will use colours—so that flowers lent an added, unexpected glow to furniture and furniture an added, hidden grace to flowers.

Perhaps in Florida the éclat of it all was more stupendous. Greeted each time one came through the front door by Cézanne's "Bridge" on the far side of the hall, and turning towards a room of painted walls brought from Hamilton Palace, one found it frankly inconceivable that such a treasure-house should have actually been superimposed on Hypoluxo Island, still in process of growing, every year a little longer, out of the unspeakable bed of a lagoon. Yet when one thought of it, wasn't it really equally remarkable that she should have contrived at Oyster Bay to conjure an alternative terrestrial paradise almost within hearing of the increasing traffic on Route 25A and the massed bulldozers preparing for the invasion and devastation of East Norwich and Syosset?

But historically viewed, both represented a form, or at least a scale, of life inherited from her pre-war years in Europe; and the day came when she decided to dispose of them and replace them by houses—as the forlorn phrase goes—more suited to the times. Old Fields and Casa Alva, then, are hers no longer. The idyllic vegetable garden of the (Continued on page 164)

HELLEU'S ALLURING PASTEL PORTRAIT OF MADAME BALSAN AT TWENTY-THREE, WHEN SHE WAS DUCHESS OF MARLBOROUGH.



MADAME BALSAN *continued*

STONE CHILD IN
THE SOUTHAMPTON GARDEN.
MYSTERIOUSLY PROTECTED
AGAINST THE WINTER.

ROSES ON A SMALL TABLE
BY A WINDOW OF THE
SOUTHAMPTON DINING ROOM
WHERE MADAME BALSAN LUNCHES
ALMOST AS THOUGH AL FRESCO.



MADAME BALSAN

continued

Above: *The great drawing room, light, full of reflections, extremely French. A Savonnerie rug, crystal chandelier by Baguès, and two oval "seasons" of the school of Lancret.*
Below: *The sunlit dining room, pink and scarlet, red and gold; massed gladioli, with a Rose Du Barry Beauvais tapestry, and a brilliant red Chinese lacquer cabinet from a famous Russian collection.*
Right: *Grace and grandeur in the drawing room; two small chairs from the Tuileries; pinky chrysanthemums, black lacquer cabinet on a Louis Quatorze stand—all revealing their owner as clearly as her handwriting.*

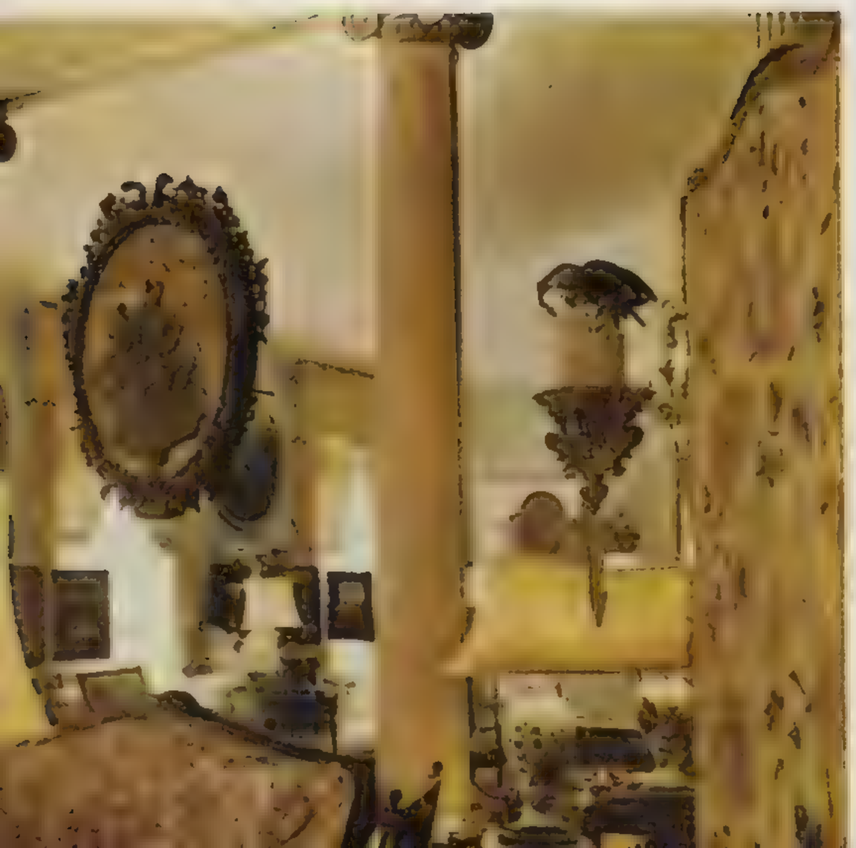




MADAME BALSAN

continued

Above: *Madame Balsan, reflected in a mirror. Sofa and chairs, signed Jacob, and made for Marie Antoinette, came from the Château de Saint-Cloud. Table laid for English tea.*
Below: *On a long mirrored wall, a seated Tiepolo figure, painted in grisaille on gold, and a Meissen bird. At right, a Louis Quinze silk screen, many-flowered.*
Right: *In the study, birds and flowers on an early Aubusson rug, Chinese dish on a small table. Sometimes in the evenings, with friends, Madame Balsan sits in this room, in a nattier blue velvet dress, a small chinchilla cape, and a quadruple choker of pearls.*



HORST







BARNETT NEWMAN

"A MAN OF CONTROVERSY, AND SPIRITUAL GRANDEUR."

By Harold Rosenberg

"For it is only the pure idea that has meaning. Everything else has everything else." Barnett Newman in "The Ideographic Picture," 1947.

Although few would call Newman an "Expressionist," his outstanding personal characteristics are also those of his paintings. Newman is a man of taste, a man of controversy, a man of spiritual grandeur. Paralleling these attributes, his paintings are at once impeccable décor, an argument about art and life, forms of the sublime—a term he has done much to reintroduce into painting. If his qualities are taken one at a time, Newman may be regarded as a designer of roomfuls of beautifully coloured and proportioned spaces: according to critics, his expanses of blue, yellow, red envelop the spectator as if he had entered the eye of a precious stone. Or Newman can be seen as primarily a polemicist in art who, through his canvases as well as his letters to the press and his pronouncements in conversation and in lecture halls, supports a position said to be beyond Mondrian. "The geometry (perfection)," he has written of the Dutch abstractionist, "swallows up his metaphysics (his exaltation)." Or Newman may be appreciated as a "mystic" through whose canvases the onlooker levitates into cosmic pastures where emptiness and plenitude are the same thing. All of these identifications have some relevance. Yet taken by itself each has more to say about the temperament of the beholder than about Newman and his work.

To comprehend Newman's art its triple nature must be grasped in a single movement of the mind. A graciously reserved invitation to the eye balances the intellect on pivotal issues of contemporary art (e.g., how far can one go with evenly brushed areas of colour devoid of forms?), while summoning the imagination with (Continued on page 163)

ONE OF THE GREAT AMERICAN PAINTERS, BARNETT NEWMAN IS SHOWN HERE IN HIS NEW YORK STUDIO DOWN BY THE DOCKS, STANDING IN FRONT OF ONE OF HIS ENORMOUS WORKS, "ONEMENT NO. 6," NOW IN THE COLLECTION OF MR. AND MRS. FRED WEISMAN.

ALEXANDER LIBERMAN

"NOT SEALED OFF FROM LIFE"

BY LOUIS KRONENBERGER

From conformity the intellectual world, in a kind of mass movement of its own, has happily preserved itself. Scarcely an intellectual one knows boasts a picture window or belongs to a country club, eats TV dinners, or enters Canasta tournaments. The Higher-browed care as little for the fads of conventional society as for the fetishes of the business world; they have not been "integrated," they have not capitulated, they do not conform. At any rate, they do not conform to Conformity. Bold navigators, they have defied Conformity's shoals and whirlpools, and skirted all Scylla's dangers. But another danger still confronts them; for while Scylla is girdled with bell buoys and storm signals, Charybdis nearby lies shrouded in fog. Perhaps people don't know how dangerous it is; perhaps they don't even know it is there.

For, over against the Scylla of conformity must be set, I think, the Charybdis of constriction. It is generally a weakness of the higher orders; in fact, superiority to the one is almost the measure of susceptibility to the other. A chief element in the constricted life is a repugnance to everything surrounding the conformist one. And were constriction no more than this—no more than proof of independent values and finer sensibilities and tastes—it would plainly merit praise rather than scrutiny; it would come close to defining, today, the superior man. In a certain sense, indeed, the constricted man *is* the superior man. But at what cost he purchases his superiority, and in what mood he practises it, crucially lessens its value. For the cost, to himself and contemporary culture, seems to me too high; the mood too damagingly rigid.

One must, of course, define what one means by constriction, all the more as one doesn't mean many things one might seem to. We are so beset with clichés like "many-sidedness" and "outside interests," and with all the cant they engender, that I must say at once that a rich full life isn't really what I'm talking about. It's not just that a variety of interests (bowling, photography, pipe collecting, cook-out cuisine, do-it-yourself projects) can be mere Babbittry or (baroque music, T'ang pottery, collecting small Byzantine icons, madrigal singing, and the French Symbolists) mere dilettantism; it's rather that nothing of this is central to what I mean.

For constriction is not a matter of interests, but of attitude. We are beset, again, with clichés like "nonconformist," "individualist," "being out of step," but this too is unessential. For it's not just that nonconformity has come to apply to bourgeois behaviour alone, or that "individualism" can smack of self-dramatization and even of pose. It's that constriction refers less to liberating oneself than to legislating for other people. We are, for a third thing, beset with clichés like "change of air," "seeing how the other half lives," and "getting out of a rut"; but ultimately this too is beside the point. For beyond what can be mere tourism or culture-nibbling in all this, constriction has far less to do with being a stay-at-home or a standpatter than with wearing blinkers and suffering from blind spots.

A certain kind of "constricted life"—one with few interests but passionate ones, and that no more worries over being middlebrow than being mad—could easily, at a high level, be a kind of ideal life. Society might look askance at it, society might suffer neglect from it—such a life can hardly foster much social-mindedness—but it would almost certainly create so complete a temperamental adjustment as to need no other kind. To *be* ideal, this sort of life must go, of course, with a certain sort of self, one that so serenely knows its own mind as to have no temptation to give other people a piece of it; one that, calmly resisting interference, itself feels no wish to interfere. Whatever the shortcomings, aesthetically, of "I know what I like," temperamentally it constitutes the highest wisdom. It provides the one truly liberating form of existence, wholly uncramped even where stick-in-the-mud; wholly nonconformist even when unwittingly conforming. Moreover, really knowing what it likes it can stand firm, or can move fast, about what it doesn't. One day in a famous town, one chapter of a famous book, one meeting with a famous man, may be all it needs to say No, and forever. But the rejection is at all times personal, not "intellectual"; and though it may constitute a grave injustice or gross error of judgment, it does not derive from an acquired prejudice, it does not promulgate a received idea; it is empirical and one's own.

Today, again, there exists a form of constrictedness that is almost a form of protest, one that constitutes drawing in one's horns not against life but against a prevailing and pernicious type of it. Such constrictedness, if often somewhat unwarranted, is hardly unreasonable: we all risk missing out on something good from steering clear of what isn't—miss out on delicious food because the restaurant looks dirty; fail to meet an interesting man because his brother is a bore. Frankly, there are times when this kind of guilt-by-association is what alone makes life workable; acquittal-by-examination could prove hopelessly time-consuming. We are thumbs down on much, say, in mass culture from a certain knowledge of much else in it, and the burnt child is not morally obligated to risk being done to a crisp. And if such constrictedness can sometimes prove narrowing, it can often prove salutary: the refusal to partake of something can constitute a species of picketing it.

All the same, too much of this protest-constrictedness, too fervent a membership in a movement against everything "popular," "bourgeois," "extroverted," *can* be the point at which what is praiseworthy in the constricted life starts jostling what is dubious. Or is at any rate the point where the cure can become as dangerous as the disease; the saviour as vulnerable as the sinner; the point where one wrong kind of culture gives rise to another, where the rumpus room is exchanged for the vault. The constricted life's behaviour here can easily harm itself more than it helps its cause: for one thing, because its aim is not reform but excommunication; for another, because purism is no real answer to pollution. Furthermore, though in one sense constriction and conformity may seem incommunicably far apart, in another sense—for all the differences in look, dress, stance, and manner of speech—they are disquietingly alike.

As I have already half-suggested, conformity today helps breed constriction—as, even a generation ago, it did not. Then the American protest against bourgeois values took some form of bohemian or radical living. The intellectual and artistic life evolved a world of its own, but a world cheerfully experimental, unperturbedly nomadic—a world of free lances and expatriates, of crazes and causes, of doubtless too little domestic "morality," but a great many foreign tastes and ideas. Bored with middle-class standards, people often flamboyantly scorned them, defied them, attacked them; but always their real retort was to revel in a life of their own. Moreover, the conformist symbols—which they would have called middle-class or Philistine or genteel—were *creatively* adduced and applied, whether by novelists like Dos Passos and Sinclair Lewis, or humorists like Ring Lardner, or hatchetmen like Mencken. And about the symbols and the satire there was often something rowdy—a sense of a joke, an air of the Zoo.

Oddly enough, as the butts of the satire grew less crude, as they got "cultured" and cleaned up, the cultural situation got muddied; for *they* were now part of it. They, flocking to college, now acquired a veneer and helped create a conformist life with middlebrow cultural fringes. Simultaneously, the young intellectuals and highbrows—who twenty years earlier often never finished college—now more and more enrolled there for life. A culturally journalistic age gave way to a culturally academic one. And as the bourgeois and the intellectuals, by both going to college, grew closer in background, in almost all else they moved farther apart. Once boisterously heckled, the Philistine in his new guise was coldly glared at and cut dead. For those who cut him dead bore a new guise also. The old bohemian intellectual who had got into social and political movements, and sexual and personal messes, had too often given way to some one fussily, fastidiously literary, or laboriously, statistically sociological.

There was reason for this: the radical era that came after the bohemian one had mauled aesthetic values and critical detachment; and these things now needed to be stressed. All too often, however, they were more than stressed: they were segregated. Art under fire gave way to art under glass. The academic world—often with a creative writer in residence, rather like fresh flowers in an unaired room—took to preserving culture not just by denouncing all the Philistinism that had earlier been under attack, but by denouncing all the (Continued on following page)

"NOT SEALED OFF FROM LIFE"

continued

"journalism" that had earlier led the attacking. Suddenly "the middlebrow," howsoever defined, became the great target; middle-class interests, the life *behind* middlebrow literature, were a decidedly lesser concern. Indeed, the life behind literature came to be slighted or scamped or dismissed; only the life beneath it, only the patriarchal, the mythic, the symbolic, greatly mattered. Against the shards and thighbones of Homeric society, the conditions of a society that had produced one's own family, were trivial.

At the outset, the double-barrelled attack on bourgeois values and journalistic culture was wholly on the cards and frequently all to the good. The various isms that had plagued our creative and critical writing—impressionism with its vagueness, naturalism with its crudeness, liberalism with its fuzziness, journalism itself, so often shallow and topical—needed reappraisal and at times, certainly, rejection. At the outset, moreover, the new light-bringers and lawmakers—whether Eliot or Leavis, whether Winters or the New Critics—were often creatively gifted, critically cogent, polemically eloquent; and were by no means alike. Where they were most alike was in exhibiting an authoritarian manner and in exercising an academic appeal. And, as time passed, a certain doctrinal separation of art from life dramatized the separation of the Academy from the outside world. More and more, among the disciples of the authoritarians, the teaching of English was expressly aimed at those who intended to teach it themselves. On other fronts, in the same way, a knowledge of society derived from statistical studies, and surveys and questionnaires; the height of a man's brow became as decisive as, elsewhere, the colour of his skin; every book or writer served as a measuring rod for praise or a birch rod for punishment. By now men like R. W. Stallman were not content that art need not derive from experience; they would pontificate that it *must* not. And if it should happen to—well, another such critic decreed that to understand Milton's sonnet on his blindness it was altogether unnecessary to know that he was blind.

What had happened was more than that a too indulgent journalistic approach had turned into a too exacting academic one; for that, allowing for enough swings of the pendulum, could have come to a balanced rest. But attitudes, rather than toughening, had petrified; standards turned not just more severe, but absolute. Things became culturally all sheep and goats, spotted and pure, saved and damned, and with more than just a Calvinist harshness about them, with an actual doctrine of predestination.

For the wrong people could do nothing right, their new work was prejudged by their old; and the zealotic judges saw only what they wished to see, or what they had been trained to. And so, what might have begun as an assault on eclecticism wound up as a demand for exclusion; or what began as sound knowledge that there can be no "democracy" in art, wound up with the feeling that there need be no humanity either.

I have stressed this attitude where it is most fanatical and has doubtless been most often observed. But that it is so intense in limited areas matters far less than that it is so infectious in larger ones; that it has shaped and warped people who really know better. Initiated from without, it has also been intensified from without. The sleaziness of a success-worshipping culture has created a too squeamish revulsion. The pander in the one society has begotten the prig in the other; slapped backs have inspired pursed lips; want of integrity has fostered self-righteousness.

There has ensued a kind of variant of Gresham's Law, one in which bad money stains and tarnishes good, in which bad taste makes good taste too pleased with itself, in which corrupt standards make sound ones too intolerant. Once again the baby has been thrown out with the bath water, this time for a special reason—because those involved paid no attention to the baby, so concerned were they with saving the soap. Something that stood for humanity, something organic, alive, and capable of growth, was ignored for something inanimate but *pure*.

Thus, even with people one admires, there is often, in terms of taste, more concern for the soap than the baby; and in terms of procedure, a need for testimonials and labels. In my youth the young were snooty enough, but if they were scornful of their elders, it was because they were so adventurous on their own. *They* thought the right label a deterrent, which was often comic and foolish of them, yet for all that healthy.

Today's over-academic bright youngsters feel superior, not for their discoveries but for their dismissals. It is what they *don't* read that gives them their cachet. *Terra incognita* they regard as necessarily barbarian; any voyage of discovery is not just chancy and time-consuming, but upsetting. To be sure, these savages do on occasion have a corrupt but unexpected power, a corrupt but incontestable lure. But one remembers what befell an earlier voyager, Odysseus—no, no, Circe must be resisted, the Sirens left to sing afar.

The constricted attitude, whether on campus or off, breeds displays of the tight academic mind—bickering and hair-splitting, gratuitous sideswipes, combative Letters to the Editor. All this might be exhilarating, and even enlightening, had it any of the lustiness of old-fashioned warfare, any of the dexterity of the true masters of abuse. But it oftenest suggests schoolgirls' hair-pulling matches, it constantly means squabbling that is both solemn and shrill. Or it consists of firing at flyspecks.

As a small example, I find a cultivated critic, in a leading Review, taxing a talented writer with a misspelled name. Surely this is sheer proofreader's piddlingness—for which it's the proofreader, if anyone, who should be taken to task. In any case, since when has a man's spelling figured in an appraisal of his work? (All the less, I should think, since a man's writing no longer seems to: in constricted circles, there are critics of high repute who are quite graceless and not always intelligible.) This lack of charity—which is equally a lack of proportion—is becoming frequent.

Side by side with the egomaniac spitefulness and status-inspired revenges of gossip columnists and TV headliners go the dis-

missive snipings and toplofty sniffs of critics and intellectuals. And about such performances, indeed, there is much more of Madison Avenue than of Trinity or Magdalen, of victory by fair means or foul than of elegantly caustic wit. English academic castigation can be as amusing as it is deft; America's, far from arousing laughter, stifles it. It is as Puritan as it is heavy, with no glint to its malice; with less malice, in fact, than sheer mean-mindedness.

A more central aspect of the constricted life stems from something genuinely superior in it—from its possession of fine sensibilities. Here, always, the danger must be an ultimate want of balance. In the best harmonized personalities, and certainly in most first-rate critical minds, sensibility is merged with toughness, delicate perception with solid good sense. Otherwise, beyond an incapacity for seeing life whole, a certain squeamishness must disbar one from experiencing it robustly. One becomes, not another Henry James, but a kind of Henry James character. It is not just that the squeamishness usually endows the constricted man with a distaste for the rowdy and lowdown; far worse, it often means outlawing very human emotion and sentiment by dubbing them sentimental and crude.

In all this there can be more than something lacking; there can be something petrified, something askew. For sensibility comes to exist at the cost of feeling, rectitude at the cost of generosity. People who lack a coarse streak, I have discovered, almost always possess a cruel one. The constricted life, by disliking and dispensing with fists, comes to have fangs; and from having over-sensitive nostrils and fingertips, grows numb of heart and body.

However repugnant we may find the prevailing vulgarized culture of our time, and how little better the culture that stands a notch above it—so that the shift from TV to "serious" plays, from mass-audience magazines to "serious" novels seems depressing in the very degree that it is superior—we can not, in rejecting it, reject the whole human scene it comes out of. Nor can we assent to the repressive legislation that Constriction enacts—for, while doing nothing to curb cultural mob rule, it does much to indict healthy culture as well as debased.

It proceeds beyond guilt-by-association to a kind of guilt-by-non-association-with-itself. There is a sense in which all those not fellow club members are rank outsiders. There are the right novelists and poets as there were once the right families; and the right magazines, like the right schools; and the right highbrow jargon like the right upper-class slang; and the same lip-smacking scandal over some one's latest article as over a matron's liaison; and A. is no longer received for having once praised Steinbeck, and B. is cut dead at the ballet for a sentence involving MacLeish. One can feel pretty sure, in view of his faults and even some of his virtues, that were, say, Dickens writing now, he would be dismissed out of hand by half the club members who honour his memory. On the whole, however, I am more amused by how they glide over the faults of the right people than demolish the claims of the wrong ones.

I have written before of the girl student at Cambridge who, when asked by her tutor whether she had enjoyed a certain book, answered: "I don't read to enjoy, I read to evaluate." What is so awful about her remark is that it speaks, not for a single monstrous prig, but for a kind of entire generation. One wonders just how they evaluate without bothering to enjoy. And together with those who read to evaluate can be lumped all those who do so to excavate—to discover new sources, evolve new theories, adduce new analogies, assemble new prototypes. And this is a side of Constriction that can catch young people unawares, the side best called Specialization. The victims, oftenest met with in academic life, learn too late that they have made their bed of Procrustes and must lie in it.

* * *

The salient point about much of this is the frequent pity of it—how, time and again, good minds that to bear fruit need only light and air, are shut off from them; or how one cultural extreme helps foster another. That sense of extremes—as against contaminating participation, squeamish withdrawal—is very marked in our cultural life, so that a quantitative evil breeds its dissenting qualitative one. Still, I am not at all sure that what is contaminating in our culture is always the chief reason for the constricted attitude; I think it is more likely just the pretext or excuse. The basis of priggishness is not what calls for condemnation, but the wish to condemn; the basis of snobbishness is not what calls for exclusion, but the need to exclude. Nor is the aloofness of the Academy always so much a distaste for the arena as a fear of it.

In any case, our two extremes are helping to leave our culture trapped in a tunnel with no daylight visible at either end. We possess a good deal of high culture; but it suffers, surely, from its self-appointed, its self-anointed, high priests. Fortunately a critical approach still exists that mates sense with sensibility. Open-minded, individualist, humanist, it may sometimes lose its way, but it walks by itself or with a friend, it does not go forth grandly on horseback—followed by foot soldiers in squad formation—toward walled towns and sacred tombs. Edmund Wilson has become our living symbol of it; but W. H. Auden, Newton Arvin, Lionel Trilling, Alfred Kazin, Irving Howe—to name just a diversified few—all speak unequivocally for literature, but for literature not sealed off from life.

Well, rarely do the excluders wind up unexcluded themselves; nor is it by chance that the literary criticism that has lasted comes from critics who were creative as well (the list is too famous to need quoting) or who wrote in other fields (from Aristotle to Bagehot and Santayana). The doors of culture must be kept open, no matter what the street noises and smells, or how many odd-looking strangers may unbidden walk in. In their own day, for that matter, some of Constriction's mightiest heroes were looked decidedly askance at—when they happened to be noticed at all.



New American fashion valuable:
the neck



What's emerging as the key to American fashion is the long stretch of neck. It's fair to say that what long legs once were to America's fashion reputation, the neck now is: a basic good-looks premise. While there are perhaps a dozen good ways to pretend or extend the neck's existence—and these include the cut of hair (short at the nape), the cut of collar (lower at back), and the boost you give your suit-jacket at the front when you put it on—the long neck begins at the base of the spine, and don't forget it. Without that extended bit of backbone, fashion is spiritless. And backbone is anybody's: all you have to do is reach for it. (Pull the crown of your head directly upwards.) But what about the neck that's too thin, or double-chinned, or scowly, or over-muscled; the neck, in short, that's too maddeningly unworthy? What about the neck's complexion, generally rather difficult to treat with creams or lotions without making a freshly-set coiffure an also-ran?

For cheering words on all of this, we went to Elizabeth Arden, where experience on the two tracks of skin-care and exercise, at salons across the country as well as at the two Maine Chance beauty retreats, has shown this: non-existent necks can be made to grow, unattractive necks can be much improved. And while we recommend always that the initiate to a new beauty program take at least one lesson from the pros, here are some points to put into motion immediately.

A non-neck can grow inches in seconds. Use your head as though it were a ball set on an axis, its entire action controlled from a point an inch behind the tip of each ear....

One superb exercise in the Elizabeth Arden battery goes this way: lie on the floor; beginning at the base of the spine, press each vertebra, one by one, into the floor. Then lift the spine, vertebra by vertebra, starting at the base of the spine. Keep palms of the hands upward, the little finger of each hand firmly held to the floor....

A double-chin is basically a forward-jutted head-and-shoulder line. Try to put distance between your ears and shoulders; the greater the distance, the straighter the back of the neck....

A neck with over-developed muscles is a sign of tension. Be sure to relax when you exercise.... *A throat gone soft from diet* or too-quick weight-loss can make visible tightening progress in two weeks. Daily "moulding" with treatment lotions and oils of the Firmo-lift variety has picked up the line fast....

A too-thin throat has a chance to blossom if it's given the Adona treatment, a cream to be fed on daily....

A coarse-skinned neck needs whipped-up circulation. One of the creams Elizabeth Arden puts to that task is Sensation Cream.... *Any neck exercise* of the active order should be done with a well-oiled neck—stretching moves along better this way; skin doesn't "tear".... *All exercises, all "moulding"* is more successful when you've learned the system from the experts. ("Some women pat their necks as though they're trying to hit a golf ball," one facial pro told us.)

Portrait of some American valuables

We haven't asked for an insurance evaluation—but properly estimated, it would come high. Among the valuables at left are the look (gentle); the neck (long); the off-hand dazzle (America's whitest white: mink); the scent (Evyan's Most Precious, an American blending—and cherishing—of white flowers brought from everywhere in the world). The ostrich-feathered triangle scarf of "Jasmine," Emba natural white mink is by Jean Louis. At Nan Duskin; Harold's; I. Magnin. Diamonded gold butterfly with emerald-tipped antennae, by Mary Kruming to order at Chez Ninon.

PENN



New coats: carved in orange, sketched in charcoal plaid

Fresh orange, *left*, carved a new way—into a coat with this spring's higher waist, shapelier look. Addenda: two pockets, two buttons. Coat, by Dan Millstein, of Anglo wool loomed in America; about $90. At Saks Fifth Avenue; Wm. H. Block; Harold's; Innes, Wichita. Charcoal plaid coat, *right*, the charcoal drawn lightly and darkly; the coat, a disarmingly gentle piece of tailoring—gathered, slightly bloused, with a neat carved collar. White leather drawstring belt. By Stanley Nelson, in lacy plaid mohair by Chantal; about $180. Altman's; Gus Mayer; I. Magnin. White leather headband, bowler: Lilly Daché.

Seven women with the grace to blush

No warm-up is needed to get to the heart of this story: a ravishing new cosmetic has appeared on the scene. Whether you see it first as a pinked-up thin water-colour wash in a little half-ounce bottle, or as a zinnia-tinted cream in a tube or jar or cream-rouge pot, it's called, generically, "a blusher." A happy cross between rouge and tinted foundation, it goes everywhere on the face. And we've yet to find the woman for whom it doesn't do new marvels. Here, seven portraits to illustrate the point.

For the woman who has never had "the brilliancy of complexion" (without which, no Anthony Trollope heroine could count herself a perfect beauty), the blusher is instant correction. Blushed-up, the skin can suddenly stand up to clothes-colours it never did well with before—strong, free-swinging colours, formerly too "draining" to be considered.

For the woman who's wan at the moment, the blusher is definitely a make-up to lean on—the fastest way we know to an unfatigued face. When it's blended on, eye whites look whiter, undereye shadows pale away. It's also great to slip into, mornings, to tide over the time between getting up and making up. Later on in the day, it can also work as an understudy for a tinted make-up base, though the base must be sheer, quite delicate, so the inner radiance will show through. The beiger base may in turn be powdered with powder, and then with powder-rouge for more vitality and moulding.

For the woman with an overdone suntan, the kind of tan that seems to yellow with age, the blusher is a good corrective. It blocks olive tones, restoring the tan's first warm bronzeness. And when the blusher comes bottled with a moisturizing ingredient (which it does), it soothes sun-parched skin.

For the woman who feels like a fool in the country in a face made up for town, a muted pink-to-apricot blusher can deliver a careful amount of healthy sheen, along with younger, and somehow more dimensional effects to highlight the contours of the face. Some of the blushers (Continued on page 149)

From the ninth cloud: A printed organza—yards of it; the evening chiffons—painted in pale patterns mottled like moths' wings, shaped in long drifts to float from high waists, and finally, wrapped in bright taffeta cocoons. All the dresses here and on the next three pages are from Sarmi's spring collection; the silk chiffon painted by Tzaims Luksus. Coiffures by Kenneth Battelle. *Opposite page:* Masses of tiny flowers cover silk organza over silk taffeta printed with more of the same. The short-sleeved, covered-up top is embroidered with floss. Of Bianchini fabric. At Henri Bendel; Nan Duskin; I. Magnin.

GORDON PARKS



Printed chiffon—pink and [illegible] short skirt ends nearly at the knee. Right [illegible]
and veil— [illegible] long sleeve. Both at Hattie Carnegie;
[illegible] Magnin. Gold [illegible] Stockings by Roger Vivier for Christian Dior



Many clothes look—blue, green and green, covered-up top, bodice—the other three
Right: pink, purple, and pale blue with a cocoon of taffeta.
Pedi at Harajuku Gyoen; Bryan's, Chicago; J. Maguire



the BLUSHERS

(Continued from page 144) manage to make built-in sheen a specialty; a natural follow-through for the fresh-air look in faces that's suddenly the news in beauty fashions.

For the woman who has exactly thirty seconds to look a lot better, liquid blushers can be smoothed on with the fingertips as a thin fresh wash of colour on clean skin—a sort of stepping-up of the natural rosiness of the skin. For a skin with some roses in residence, there are mauvey, evening-sky blushers; for a spicier pink, there are rosier shades; for darker complexions, glowing, duskier pinks.

For the woman whose skin isn't all that great, there's another blusher-base in a tube; a rich, creamy lotion, gently medicated, and marvellous for problem skin. Despite its other therapeutic duties, it appears for all the world to be a non-matte make-up of the healthy-sheen persuasion.

For the woman whose skin is too dry to glow, a blusher about-to-be-launched is a peony-pink fluffy cream that vanishes—as all good moisturizers do—into the skin, and appears thereafter only as a soft flush. Like the liquid blushers, this moisturizing blusher also solos marvellously at home for an unmade-up look; undetectable as a make-up, it's definitely there as a fine, warm, effective glow.

So much for seven instances of success-by-blush. But where does that leave rouge; what is rouge's role, now, in the light of blushers? The answer is: it's what it always was, and more—it still does the contouring work. Placed carefully on the face, rouge is used as a lowlight, its deeper, browner rosiness doubling as a shading device to open up and balance the features.

What make-up goes with blushers? Anything you like, over and above or in reverse (one special evening blusher goes on over other make-up). One look you may not have discovered (it's a look brave enough for piercing sunlight) consists of blusher plus lipstick in the pink-to-mauve range; mascara that's a light, wheaty brown; eyeshadow so soft it's barely visible at all—perhaps has a bit of glisten built in. With this, lashes that are naturally thick and dark might simply be glossed up with a colourless mascara that sheds light but not colour. (The colourless mascara, called Sancolor, is by Arcancil.)

More or less in order named—though some cross one another's paths—the blushers portrayed go as follows:

A liquid blusher, cool mauve to spicy-pink to warming dusky pink, is made by Germaine Monteil in the Monteil Color Secret team of pastel make-ups.

A blusher designed specifically to go over other make-up is Estée Lauder's evening blush; part of her "Evening Collection" of make-up, this has a built-in iridescence, meant to add a sort of frosted blush, if such a term is possible, to make-up for night lights.

A blusher with a built-in moisturizer is being made by Helena Rubinstein; called Sunny Face, it will be ready in March.

A group of bases specializing in built-in sheen are the core of Alexandra de Markoff's Prismatic group—of which #27 is a muted pink blusher.

The blusher-base with gentle medication is Fabergé's Extraordinaire in a shade called Porcelain Blush.

And for a blusher that's a potted cream, there's Elizabeth Arden's delicate Faint Blush. More for glow than for a real flush, this is a soft, shell-pink cream that's smoothed on with the fingertips in a very thin film.

Logical final question—how do you wipe off a blush? Our experience is that you need to double your cleansing efforts and in the case of the apricot-toned blushers, triple them (the apricot dyes tend to cling to the skin and leave a slight stain). But bear in mind: cleansers were never better or more various. Find the one that does the job for you—your cleansing tissue or cotton square will tell you.

More from the Sarmi collection, left to right—green and yellow painted chiffon, with a green shawl (not shown);
orange, yellow, and pale green chiffon, strapless, with an Empire waist banded in olive green. Both at Bonwit Teller; Neiman-Marcus; I. Magnin.

GORDON PARKS



Reducing against a deadline; eating from

THE DEBUTANT

We know a flesh-and-blood girl whom we plan to disguise as Miss Amy Beesey. She goes to a couldn't-be-more-real-life boarding school which we'll call Exington, though "E" is not the letter on its blazer. Like all girls about to face what is commonly called The World, she's smack up against a deadline—not a job or a wedding, but, in this case, her début. It's slated for June, and to make it mean anything (to her mother, at least) she will have to lose some weight and wear a one-size smaller dress. We've determined to shrink her despite everything—and everything in her case includes some of the roughest diet barriers anyone can face. First and most terrifying, menus over which she has no control. Her appearance is required at the school dining table for every meal, and like most schools, Exington serves standard, universal, wildly nourishing food. It's also well-cooked and the desserts are attractive (no Dotheboys Hall austerity here). There is no system for special diets, no "diet table," no means of ordering low-calorie foods, or even skimmed milk. And that's not all: a rigorous exercise program—also part of the required régime—gives the girls constant ravenous appetites. They talk about food with somewhat the same consuming interest they have in parties at Princeton or Yale or U.C.L.A. The school's view, though wholesome, is absolutely no help at all since they cling, through thick and thin, to the once-comforting thought that "a plump child is a happy one." In other words, a girl who is not grotesquely overweight may simply relax, keep eating, and hope that she will be suddenly and mysteriously thinner the day she walks out with her diploma. She won't.

However, Miss Amy Beesey wants to lose weight, and she's agreed to do whatever we advise. Using a typical week's menu from the school dining room, and carrying along a list of specific obstacles, we went to a physician whose standards of research in the field of obesity as well as his extensive patient-experience qualify him to make strong statements and flat recommendations. Out of it we hoped would come—for other readers, other menu-situations—a batch of principles which could form a basis for weight loss, whether one is a débutante or her own grandmother.

From our obstacle-list, we chose a few extra points to make to the doctor. For instance, among the factors with which we'd have to work were these: juniors and seniors at Exington have refrigerator privileges—they can stock soft drinks and juices, but these are ordered and monitored through the school, which places the orders in massive lots early on in the semester. Since the school is in the deep country, it can not permit special orders or arrange for perishables—therefore, the likes of yoghurt are out. Also, while the headmistress doesn't care how much a girl Metrecals on her family's time and premises, she has ruled out all of the counted-calorie liquid meals for her students—not only because she feels that her girls' diet habits would then get out of school control, but also because the community living, the shared table, and the appearance at every meal are all a part of the discipline and tradition. And then there's a fourth meal, too, at Exington: Miss Amy Beesey reports as a potential force for no good the daily break, mid-morning, for recess food. On our sample menu, we saw "chocolate milk and cookies" for Tuesday; "chilled lemonade and doughnuts" named for the next day; "fruit juice and cookies" most days. No substitutes are offered.

Now, then, how much girl do we intend to reduce, and how quickly? the doctor asked. To put it in Miss Beesey's words, "I am ten pounds overweight and my face is too plump, but ten pounds off ought to do it. . . . My deadline is actually June, but I've moved it up by a month because I want to have *been* dieted before final exams come along." She added that the last four weeks of school are when the girls panic and start to diet—they'll fake illnesses to avoid meals, they'll pick at their food, or disdain everything on their plates (but then, out of unpostponable hunger, gobble the desserts). With the school's recently increased academic pressure, Miss Amy Beesey said she'd much prefer to do her dieting now, rather than imperil her academic standing by making herself a nervous diet-wreck during final examination time. She added: "I eat too quickly, and so do most of the girls; does this mean anything?" . . . And "I know how to count calories; all the girls here do, and most of us have calorie-computers." . . .

Here is the doctor's view of the situation: "If she wants to reduce, and her school requires her to clean up her plate at every meal, she'll have to change schools. The only way to reduce is to eat less. If a school won't go along with that, no reduction is possible." To our reply that the school would, indeed, let the student eat a *little* more sparingly, but would naturally be concerned about energy-loss, the doctor said

STRATEGY FOR DIETING AGAINST A DEADLINE

whatever's served E DIET

this: "The girl will be rather hungry. She will be psychically disturbed by a change in eating habits, but if people are fatigued and have no energy, that's an affair of the psyche. Let's stop talking about 'energizing breakfasts.'"

Isn't there, we asked, some validity to reports of a feeling of diet-dizziness or weakness, especially if one exercises a good deal, as Miss Amy Beesey must? "This again may relate entirely to the psyche," the doctor answered. "If you're accustomed to eating dinner at seven o'clock, and no dinner is served at that time, you're ravenous by eight o'clock, pretty hungry by nine o'clock, and at ten o'clock, you notice you no longer care. You've played a trick on your appetite; you've tampered with habit. You're not 'dizzy from hunger' and the tension-moment, brought on by habit, has passed."

Studying the menus—which included such Tuesday night dinners as this: "Chicken cacciatore, oven-steamed rice, buttered summer squash, tossed garden salad with French dressing, ice cream with walnut topping" and progressed in a cheery fashion to a Wednesday breakfast of "whole orange, assorted cereals, buckwheat pancakes, syrup, bacon, toast, apple butter, beverages" and then moved on to a Wednesday midday meal of "braised Swiss steak, brown gravy, whipped potatoes, buttered asparagus, chocolate soufflé"—the doctor said that if Miss Beesey were accustomed to eating everything served, she could reduce by eating exactly one half of everything served. If she were accustomed to eating half of everything served, she should eat half of *that* amount.

"Exactly half as much food all the way down the line will bring on a weight-reduction," the doctor continued. "An alternate way to eat less is to cut out of every five-item meal any two items. Never mind whether it's soup and pickles you cut out, or ham and cabbage. Just start cutting down. . . . Naturally, if you can control the presentation of the food—that is, whether or not there's gravy on the meat or dressing on the salad—that will help. But if you can't control that aspect of it, arbitrarily discipline yourself, and cut down the size of the portions or cut out some of the food."

Our immediate question, asked on behalf of Miss C., the school's headmistress, was: "What about nutrition when the pickles stay on the eating list, and the good foods, such as meat and vegetables, are skipped?" "The basic hypothesis is that in a diet of no longer than (Continued on page 168)

The only proved way to lose weight is to eat less.

The best way to eat less, under menu-conditions you can not control, is to eat whatever's served, but eat exactly half of every portion.

The second best way to eat less is to cut out of a standard five-item meal any two items you hit upon. Any two.

No rigid diet should extend over thirty days. That's long enough to ask of anyone's diet-resolve, and long enough to retrain yourself toward a régime of eating less.

No thirty-day diet, even if it's as radical as all ice cream, will damage your health unless you have a serious functional disorder.

Diet-dizziness or weakness, if you happen to experience it, very likely results not from austerity, but rather from the tension of dieting. Psychic in source, it can be thought around.

Calories still count, but they're impossible to count scientifically in most prepared meals—unless you're in the kitchen, counting.

The quick-and-easy diet—diet by injection, pill, hypnosis, whatever—still depends for its success upon eating less. You'll notice that this is often presented as a side issue. It happens to be the main thing.

At present, no one is equipped to say with absolute scientific proof: you must eat this, this, and a helping of that, in order to stay healthy. Nutritional folklore should not be forced upon a person who wants or needs to lose weight against a deadline.

(For details on how we arrived at these nine flat statements, see the story of Miss Amy Beesey, at left.)



DOVETAILED AMERICANA: THE ORGANIZED DAY LOOK

The looks on the next six pages are all preplanned for total impact. Fashion clues to watch for: wristband sleeves, turbans, and a longer, leaner look.

Left: Beige coat with two fairly-secret panels—one flipped back here. The rest of the look goes like this: slim beige skirt; white crêpe blouse; white-and-orange belt. By Mademoiselle Ricci, of rayon, about $215. Lord & Taylor; Rich's; Neiman-Marcus. Mr. John hat.

Right: Fleecy mohair cardigan-coat that's soft enough, light enough, to thread through a bracelet. In a blue-on-blue tweed, with wristband sleeves; worn over a slivery slate-blue dress of pongee. Costume by Andrea A, about $90, at Lord & Taylor; Halle Bros.; L. S. Ayres; Joseph Magnin. Mr. John turban. Scene: Manhattan's new Gallery of Modern Art—still in the rough here, scheduled for an October opening. A nine-storey vertical island moored between streams of traffic on Columbus Circle, the Gallery is windowless except for borders of small portholes; wrapped with arcades—one at street-level and one high up. It will house four floors of art, focused on the Huntington Hartford collection, with one lofty room scaled to fit Salvador Dali's monumental "Landing of Christopher Columbus." The architect is Edward Durell Stone, who designed the U.S. Pavilion at the Brussels World's Fair and the American Embassy in New Delhi.

LOUIS FAURER



DOVETAILED AMERICANA:

Right: In the great Chanel tradition, a soft, downy little cardigan coat in a twine-and-white tweed, with a twine-coloured lining. Very 1963: the shirt-band cuffs, the look of length and leanness. Over a slim, matching skirt, an off-white textured silk pullover. Costume by Flair Designs, of mohair and wool: about $90. At Bonwit Teller; Famous-Barr; I. Magnin. Sally Victor turban. *Facing page:* A brisk cotton suit with the briefest of jackets—grey-and-white plaid to wear (as here) by the light of a white leather scarf and white gloves. By Young Viewpoint; sizes 12½-22½; about $45. At Altman's; Hudson's; I. Magnin. Hat by Emme.

LOUIS FAURER







DOVETAILED AMERICANA:

Above, left: Dress with a drawstring jacket, both in a crisp navy-blue and white plaid. By Minx Modes, of viscose rayon; junior sizes. About $40. De Pinna: Wanamaker's. Phila. White leather headband: Lilly Daché. *Above, right:* Silk tweed suit that mixes its browns: the blouse, brown-and-white silk Paisley. By I. Doctor; sizes 12½-26½ (Onondaga fabric). About $125. Altman's; Marshall Field: Bullock's. Downtown. Hat by Emme. *Right:* Taupe tweed suit; middy front plunged over a white Arnel jersey blouse. By Leslie Fay, of rayon and acetate; $30. Lord & Taylor; Marshall Field; Dayton's. Hat: Irene of N. Y. *Facing page:* Black-and-white walking suit; pullover of black textured rayon. By Carlye, of M & W Thomas cotton, about $75. De Pinna: Frost Bros.: Bullock's. Downtown. Gloves by Hansen. Sally Victor rolling hat.



LOUIS FAURER





New lines on all-day dressing for

the figure known as young

These clothes for clock-watchers—or rather, for women who know what time it is, and dress for it. For evening they like all-out glitter. For day, and this means any time before six, the look is smooth, unfussed. Hair is likely to be almost straight; handbags are tiny, gloves short; jewellery small or not worn at all. Clothes (some are here, more on the next three pages) have dash, clean lines, and an outlook that might be called young, but the women who wear them may be any age.

Opposite page: The bias-cut—in the jumper, in the blouse. Jumper, pink and grey-beige tweed (linen, cotton, wool): blouse, white silk shantung with cuff-linked wristbands and a tie collar. By Oleg Cassini Young America of Ria Herlinger tweed. About $65. At Bonwit Teller; Rich's; Dayton's; Joseph Magnin.

This page: Pink coat black-buttoned to the side; sleeves, above the wrist. By Michele Jrs. of mohair, wool, nylon (Einiger fabric). About $50. At Lord & Taylor; Julius Garfinckel; Joseph Magnin. Coiffures these pages by the Lilly Daché Salon.



GENE LAURENTS



Young lines on all-day dressing

Left: Straight and narrow pink crêpe dress with a low-slung belt that buttons on; cowl neck, shirt sleeves. By Junior Sophisticates in crêpe of Celanese acetate and Avisco rayon (Julius Werk fabric). About $35. At Bloomingdale's; Hutzler's; Halle Bros.; I. Magnin. Straw hat: Emme. *Near right:* Suit that has the all-day look wrapped up—the neckline of the jacket is cut out to show a high-collared white jersey blouse. By Briarbrook, the suit of camel-coloured double-knitted wool. About $70. At Bonwit Teller; Frederick & Nelson. John Frederics hat. Julianelli shoes. *Far right, above:* Beige wool suit with a fitted jacket, mandarin collar and narrow sleeves; A-shaped skirt. Junior sizes. By PRL. About $45. At Saks Fifth Avenue; Hutzler's. Adolfo hat. *Far right, below:* Yellow mohair coat edged in white crêpe. To wear under it (not shown), a white crêpe dress. Junior sizes. By Jacques Heim for Arkay. Coat, about $75. Dress, about $35. Both: Bonwit Teller; Julius Garfinckel. John Frederics scarf.

GENE LAURENTS





More all-day dressing

At the left: The day shift, goes on until six P.M. Made of pale beige knitted string, it has a high, straight-across neckline, below-the-elbow sleeves. Junior sizes. By Alamor of cotton, rayon, and linen string. About $30. At Lord & Taylor; Woodward & Lothrop; Gus Mayer; Sakowitz.

GENE LAURENTS

(Continued from page 135)

an image-against-images to a ritual stripped of myth. The joined responses mount and recede into one another. That is to say, they are *active* responses, difficult for the observer to hold in place psychologically (much as critical formulas may succeed in pinning them down), the difficulty being greater because the artist has refused to supply visual footholds. But the direction of the movement as it passes through the sensuality of the painting as setting and through critical speculations regarding Newman's intentions is toward the purity of wordless recognition—a process like that in Wallace Stevens' lyric, "The Ultimate Poem Is Abstract":

"It is not so blue as we thought. To be blue,
There must be no questions. . . ."

Triple thinking is not common in art criticism and for Newman overcoming a piecemeal reception has been a slow process. When the first exhibition of paintings in his present vein was held in 1950, they were greeted even by artists as a decorative invention. At a party given for Newman at the Artists Club in Greenwich Village the night of the show, coloured feathers found on the street were pasted in vertical bands on sheets of cardboard and segments of the wall.

When Newman came through the door he was deeply moved to discover that he had at one stroke established an insignia. The reaction to his second exhibition a year later was to an even greater degree an appreciation of his paintings as setting, a response reinforced by white-on-white free-standing sculptures and the show's announcement in which the lettering sank out of sight in a lake of whiteness. To the eye alone—that is, ignoring the metaphysical emotions which they generated potentially—Newman's paintings were of the aesthetic order of Louise Nevelson's later all-black, all-white, or all-gold room sections.

From its first public display, however, the art of Newman gave rise to maximum reflexes of repudiation and scandal, owing to the extreme simplicity of their means and their seemingly obvious derivations. What had Newman done but carry a step farther toward absurdity the purism of Malevich and Mondrian? The praise which his work received as a contribution to decoration was essentially a defense of it against the charge that it was nothing, a gimmick picked belatedly out of art history. Before Newman's pictures could be experienced in their uniqueness both assault and apology had to be surpassed. For this, time was required. The paintings had to become familiar in their visual apartness from all others; only then could reflection about them clarify itself. Aware of the need to segregate his paintings in the public mind, Newman chose perhaps the most effective strategy to this end: he ceased to exhibit for seven years—the Biblical seven, fancy suggests, in the light of such Newman titles as "Joshua," "Uriel," "Genesis," "Covenant."

To be in good taste requires no arguments, but the attempt to affirm a metaphysical reality gives rise to endless dialectical warfare. The synthesis of metaphysical absolutism and "art now" which Newman had wrought in his paintings had to be dissociated from works by other artists to which as visual entities they bore unmistakable resemblances and affinities but whose objectives were entirely different. Only by clearing a ground of principle could what his art had to say be sharply limned within the grey common vocabulary of non-objective art. The present state of art criticism, with its mumbling counterfeit of the shop-talk of artists about painting "elements"—colour values, light values, deep space, flat space—added to Newman's difficulty in isolating his "thought-complex."

Besides distinguishing his creations from those of European predecessors, he had to establish their difference from contemporary American neo-Plasticism and even more strictly from the work of such close associates (during intervals) as Mark Rothko, Clyfford Still, Ad Reinhardt. This task was to engage Newman in a protracted campaign of distinctions and clarifications not unlike that conducted by his celebrated ecclesiastical namesake.

Fortunately for Newman, verbal conflict is neither as distasteful to him as it is to some artists nor as beyond his capacities. Endowed with a rare strain of ideological persistence, he also has at his disposal a highly developed skill in disputation—these carry him at times to the

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MADAME BALSAN

(Continued from page 126)

Long Island house, with its stone urn and bushes of sweet-smelling, dark brown flowers, has been ploughed up to make an eighteenth hole for the Pine Hollow Country Club. Billy Rose, I believe, bought some of the statues. But who swims, one wonders, in the palm-fringed pool of Casa Alva—also now a club—where Jacques Balsan, well over eighty, regularly did his two lengths under water every morning, and where she herself sometimes swam, in the quiet of the afternoon, wearing a wide straw hat? And is there anything left of the jungle at the far end of the island where *le Colonel*, dreaming of Indochina, would hack away so blissfully with his machete? Or of the avenue where he loved to direct his posse of gardeners as they pulled his favourite palm trees straight again after a storm?

The last months at Casa Alva were clouded by the knowledge that her loved younger son Ivor was dying—painfully slowly, however cruelly all too soon—in England. And not long after she had installed herself in the Southampton house that permanently took the place of Old Fields, her husband too—Jacques the unforgettable, half sage, half Triton—was dead. But the manner in which she took these, her deepest losses, like the manner in which she took leave of the two houses which had formed such an intrinsic, living, part of her recent life, and set about at once creating new rooms and new gardens, should be enough to shame one out of any incipient, vicarious nostalgia about mere periods or possessions, however irreplaceable. Instead one would only note, admiringly, in passing, this further proof that real creativity is often most intimately related to self-discipline, and that a clear eye to the future can be a sign that its owner knows just as clearly that the past's wounds, un-salved by courage, will never even halfway heal.

Such a lack of vain, however valid, lamentation, such an absence of self-pity, or complaint, provide as good an introduction as any to an attempted study of her character. For there is actually so little about her of the kind of stock qualities conventionally attributed to such a figure that there is much to be said for describing her less in terms of those she has than in terms of those she hasn't.

She is not, for instance, an antique—not even, really, in the sense of having acquired through the passage of time, in addition to her own inherent charm, the extra charm, or patina, of rarity. For rarity, there can be no doubt about it, she has all along possessed. And though she is the centre of a widening circle of descendants, and lives surrounded by the priceless material possessions that she has amassed over more than half a century, she is about as unlike the current conception of a collector—cornerer of styles, or putative future benefactor of museums—as she is unlike the radio idea of a grande dame or the movie version of a matriarch. She has never been a "collector" of people, either. Yet famous figures indeed have sought her out, and her houses have been full of them. Her hospitality is of the natural, seemingly effortless, variety; but her sense of the ridiculous is of the even more spontaneous kind that can scarcely contain itself until bores, or the pompous, are out of hearing. Blessed with considerably more than average wealth since life began, she has remained healthily conscious of the value of money, and has little inclination to throw hers away. ("Short ribs can be very good," she once confided to a luncheon guest, "and also very economical.") Even her aesthetic tastes have a partially practical basis. ("Louis Quinze furniture is extremely comfortable.") But if her love of beauty is matched by practicality, both are matched by an equally genuine sense of obligation.

Her record of work for the sick and unhappy and under-privileged, in England, France, and America, goes far beyond the limits of *noblesse oblige* or ordinary, tax-exempt philanthropy. Though less awesomely than her mother, she has always been a dedicated feminist: above all, her good works have been good works for women, or women and children. But few women are more coolly critical of their own sex, few women better understand men or feel more at ease in their company. Yet she is chronically independent and quite often dictatorial. What a woman this must be, that men should have always welcomed, let alone failed completely to resent, her monumental lack of submission.

She enjoys serious, and even abstruse, conversation; and is antagonized and irritated by gossip. Yet certain aspects of life traditionally regarded as shocking tend not to shock her in the least; and she has an amiable weakness for a *risqué* story—perhaps as a result of having lived so long and so happily with a French husband who had more than the average national genius for telling one. She fitted with a rare adaptability into the French and English patterns of life, and that at a time when they were incomparably more stylized and intricate than they are now. But she never lost her American identity in the process, or allowed herself (even if only for protective reasons) to become an American version of a French or British snob. On the contrary, she was almost scandalously unimpressed and unintimidated by turn-of-the-century English hauteur and complacency. She probably took a greater pride (not unmixed with mischief) in her months as a Progressive member of the London County Council than in all her years as hostess at Blenheim. But the charm of being "in" but not "of" is a charm to which the English themselves are particularly susceptible. And there are other recognizably English tastes that she shares. To take the simplest example: the books she reads—and on an average she reads at least three new books a week—are largely of English origin, predominantly historical and biographical.

In any case, family ties bind her, as with living tissue still, to England. If I have said that she is not a "matriarch," it is not because she isn't constantly catering, planning, providing, even building, for three generations of her English and American progeny. Although she is perfectly prepared to give them the benefit of her experience, there are times when she herself actually strikes an observer as being at heart as untouched and unprejudiced as the smallest of them. It may well be true that they help to keep her young; but it is just as true that some of her own quality of youthfulness overflows on them in return. Even on her son, the tenth and present Duke of Marlborough — whom Time can not prevent, any more than it could ever prevent another half-American Churchill, from looking like a cherub who has unaccountably got hold of a cigar.

How hard it is sometimes to remember that the woman who has just been commenting, let us say, on *Lolita*, was twice commanded by Queen Victoria to "dine and sleep" at Windsor, was hostess for a week at Blenheim to the future King Edward VII and Queen Alexandra, and was begged by the Princess of Wales, the future Queen Mary, to help her out at her first official entertainment for her reigning parents-in-law.

Resilient, resourceful, young in mind as they know her to be, some of her closest friends wondered, when at eighty she bought her house in Southampton whether even she could re-create her accustomed atmosphere in such a typically "dated," wooden summer house. Garden Side, as it was called, stood in several acres of land, but it had then no garden to speak of — though it was true that from whichever direction you approached it, it was as though you approached it from the side. Yet by now, in summer, where once a few paulownias barely throve and two rows of ancient evergreens induced a sense of semi-suffocation, vistas cut and borders filled and poplars planted elicit a feeling of intimacy and a feeling of distance. Around the lawns, thick-growing pink begonias weave an immense arabesque. Roses grow to the size of dahlias, and dahlias to the size of cabbages. A long drawing room, recently added to the house, provides it at last with a recognizable façade, and is moreover in itself the perfect product and epitome of one who regards old age not as a penance but as a privilege. It is a sort of pavilion, lined with boiseries from a French château, and hung with yellow silk curtains, where she can sit in all weathers almost as though she were in a sunlit garden. Meager windows in the alcoves at either end of the dining room have been unrecognizably enlarged so that she can lunch, similarly, almost al fresco. In short she has produced not only a surpassingly beautiful garden and interior, but a comfortable and well-appointed house: a house, too—and how indicative of its true atmosphere—that of all the houses she has owned in America is the one her domestic staff like best. (Since for the last twenty years

(Continued on page 167)



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BARNETT NEWMAN

(Continued from page 163)

border of hairsplitting, though one who resists losing patience will usually discover that the particular hair was in need of bisection. This tendency of Newman to draw lines of division is, of course, an aspect of his painting, though in it the lines have also other reasons for being.

Whether they fan out into lawsuits against landlords and "slanderers" or hold the line on axioms of painting, Newman's dialectical bouts follow an unrelenting arc of logic that often carries them into Molièresque comedy. Nor, despite Newman's passion, is the humour an unintended by-product. The following is his complete statement for a symposium on "Why I Paint": "An artist paints so that he will have something to look at; at times he must write so that he will also have something to read." At a forum in Woodstock in which Susanne Langer was a participant he propounded the formula that "aesthetics is for the artist as ornithology is for the birds."

Yet Newman is deadly serious, and kept going for any length of time his logic will be found blasting a path to his Idea. A prime example of Newman fighting both for the fun of it and in order to plant his mythic banner is his battle with the critic Erwin Panofsky in *Art News* in the spring of 1961.

The dispute involved a misprint of "*sublimis*" as "*sublimus*" in the Latin title of Newman's painting, "Vir, Heroicus Sublimis." Panofsky seized on the misprint to express his irritation both with the titles appended to contemporary works of art and with the works themselves. His letter to the editor left the suggestion that Newman's "*sublimus*" was typical of the ignorance of artists and it playfully quoted the observation of the mediaeval monk Aelfric that God is above grammar.

In his riposte, which occupied a full column, Newman chided Panofsky for slipshod reading, pointing to the fact that while there had been a misprint in the caption of the reproduction, the title had been given correctly in the text of the article. With this point he won the argument, but Newman did not stop there.

He went on to defend the correctness of the misprint, citing dictionaries and ancient usages in favour of "*sublimus*," and concluded by heightening his polemic into a rousing profession of faith in art. "As for the matter of Aelfric, the tenth-century monk had a greater sensitivity for the meaning of the act of creation than does Panofsky. One would think that by now Professor Panofsky would know the basic fact about a work of art, that for a work of art to be a work of art, it must rise above grammar and syntax—*pro gloria Dei*."

Aimed at setting up barriers against the adulteration of his concepts, Newman's writings on art employ a repertory of negatives that cancels practically everything being done in art—among his differences from other purist-negators is his personal good will toward artists.

Fifteen years ago he disposed of both representational art and formal abstraction. Painting, he argued, is neither imitation of objects in the artist's environment nor is it mathematical organization of lines, shapes, colours—neither picturing of everyday realities ("left to the toymakers") nor non-objective pattern (left to "the women basket weavers"). With nature and decorative design set aside, further distinctions were necessary: the abstract shapes must not be a derivation from "visual fact" nor "a purist illusion with its overload of pseudo-scientific truths."

What emerged after all this cutting away was the notion of the abstract shape as "a living thing, a vehicle for an abstract thought-complex, a carrier of awesome feelings . . . the abstract shape was therefore real." The most extremely rational art of our century had been rationalized over the border of rationality and converted into a vehicle for cosmic emotions.

That Newman's rectangles are real and living shapes means that they can not be produced by external calculation but that the artist must enter into them as spatial indeterminates which he brings to certain dimensions in the experience of painting them, as one holds or cuts short an interval of breath. Art, said Paul Klee, is always seeking a "state in which abstract forms can become meaningful objects, or else pure symbols as constant as numbers and letters of the alphabet. Taken all together, these may become symbols of the cosmos; that is to say, they become a form of religious experience."

The use by Newman of such words as vehicles and carrying imply a sense of movement; and despite their impassive appearance movement is the key to Newman's paintings. In a canvas just preceding his last style ("Two Edges," 1948), motion is visibly rendered as ascent and descent by means of the brush marks and the angling of one of the shafts. To this painting might have been applied an early joke about Newman, that his vertical stripe was the closing of the doors of an elevator—did the car go up or down? In still earlier paintings ("Death of Euclid," 1947, and "Euclidean Abyss," 1946-47), the stripe *branched* upward as if carrying a stream of sap or of light.

Such literal associations were purged in the subsequent paintings. The rectangles became "real things" with unruffled surfaces pressing toward their edges in rhythms determined entirely by energies of colour. Being without focus, Newman's canvases keep the eye in undistracted motion within compounds of pigment.

In some, however, the suggestion of upward movement of the earlier paintings is retained through eroding the edges of the vertical band. It may be an exaggeration to say that in these the shafts quiver with the passage of vigour or light (equivalents in the lexicon of spiritualism) at varying speeds, but in one of Newman's less frequent horizontal compositions the colour of the stripe unmistakably shades off like the change in an electric band when a certain velocity is reached. That the movement in Newman's paintings is inherent in their forms separates them in intention from contemporary purist abstractions that aim to animate the eye through scientific juxtapositions of colour areas.

The sentiment of the heroic (brought forth in such titles as "Ulysses," "Achilles," "Prometheus Bound"), the sentiment of the cosmic ("End of Silence," "Pagan Void"), the sentiment of the mythic ("Dionysius," "Queen of Night"), the sentiment of the primitive ("The Beginning," "Genesis," "Day One")—with Newman these are all one sentiment, experienced in his paintings as the sentiment of one-ness ("Onement #'s 1—4," "The Name"). In the last analysis, singularity is their subject, a singularity beyond human reach. In sum, Newman's paintings are a short cut to the unattainable.

MADAME BALSAN

(Continued from page 165)

they have—happily for everyone—been virtually the same staff, they know their subject.)

Her present house in Florida, this time in Palm Beach, is once again perhaps more evidently impressive. But once again, too, both houses enclose and encourage the same way of life, even if on a smaller scale, as it were in a lower key, than their predecessors.

Although others use similar materials, why has the grey paint on her outdoor terrace at Southampton alone the fine quality of lacquer indoors? And where else have pink geraniums such an outrageous luxuriance and softness? Since her glass front door opens directly on to the room where she spends the morning at her desk, she as often as not opens it to her summer visitors. Last year she issued a personal appeal for the Southampton Hospital Building Fund. For weeks thereafter, whenever the mail arrived, she was like a twenty-one-year-old, feeling each fresh envelope for checks. Her movements still have a certain tall girlishness that has always been a part of their grace. But she is grateful for the stair rail on a downward journey and the elevator on her way up. Luncheons are small, nowadays; menus that in Jacques's day were long and magnificent, are now magnificent but of more moderate size. Often after luncheon she will have three friends for bridge, but she seldom now uses all her bridge tables. Tea is English, but a relatively relaxed ceremony. In the evening, after guests or grandchildren have had their drinks, she usually retires to a light, bedroom dinner. And reads.

In both houses she is the same interested but undemanding hostess, the same artist with colours and flowers, the same active participant in the beauty she has created. In each of her rooms she will tend to sit in the spot from which her view of the room is most perfect. At Southampton she will sometimes move over to a seat from which she can see a Renoir portrait in white and grey and silver, hanging above objects in blanc de chine. On the loggia at Palm Beach, where light is touched up here and there with rich greens and browns, she surveys her two Pissarros, and a big Segonzac oil of brown river and green woods, with green Chinoiserie figures below it. In her study, two "Sleeping Nymphs" by Fragonard, *à la manière de Boucher*, are reflected in the mirror over the chimney piece, where their shapes and rhythm are matched and complemented by those of two marble female figures, interlaced, on the mantel clock. In general one has the impression that her pictures are hung at slightly more than average height—no doubt because they are there to be seen by her rather more often than by others. And all her sconces and andirons of gilt bronze are the perfection of their kind.

There is a repeated but harmonious use of birds, flowers, and figurines. There are no royal photographs here, and no pictures of women in court feathers. Family portraits (with the exception of one painting of her mother) are for desks or private, upstairs rooms. A photogravure of a world-famous relative is in a small room off the Palm Beach hall. And even the great Helleu portrait is almost hidden away on one side of the landing where the window is so thickly shaded with foliage that one almost needs the chandelier to see it. Pomegranate-red roses stand beside a small, square Utrillo, against the green-blue flowered material covering a wall; and I remember a plate of red cherries, once, on a bedside table at Oyster Bay long ago—though why, I wonder, did that always seem so indicative and eternal?

* * *

Sitting early this morning in a bedroom of her house in Palm Beach, I must try once more to seize whatever it is that I have been vainly tracking. Mornings incline to optimism, as one knows; but perhaps, if one lets them, objects visible, palpable, and audible will finally yield their message. *Toute sagesse vient des choses.*

The sun blinds on the eastern windows let in a filtered light, Florida green. Outside, an infinity of sub-tropical trees and bushes scratch, one against another, a little irritatingly, in the breeze; and the breeze, this morning, is just strong enough to make the lake-water lap against the edge of some garden beyond the empty, impersonal road. How expertly the hedges are clipped in such neighbourhoods. How faultless yet soulless, smoothly yet starkly rich, the world at great expenditure of labour and time and money, can

(Continued on page 168)

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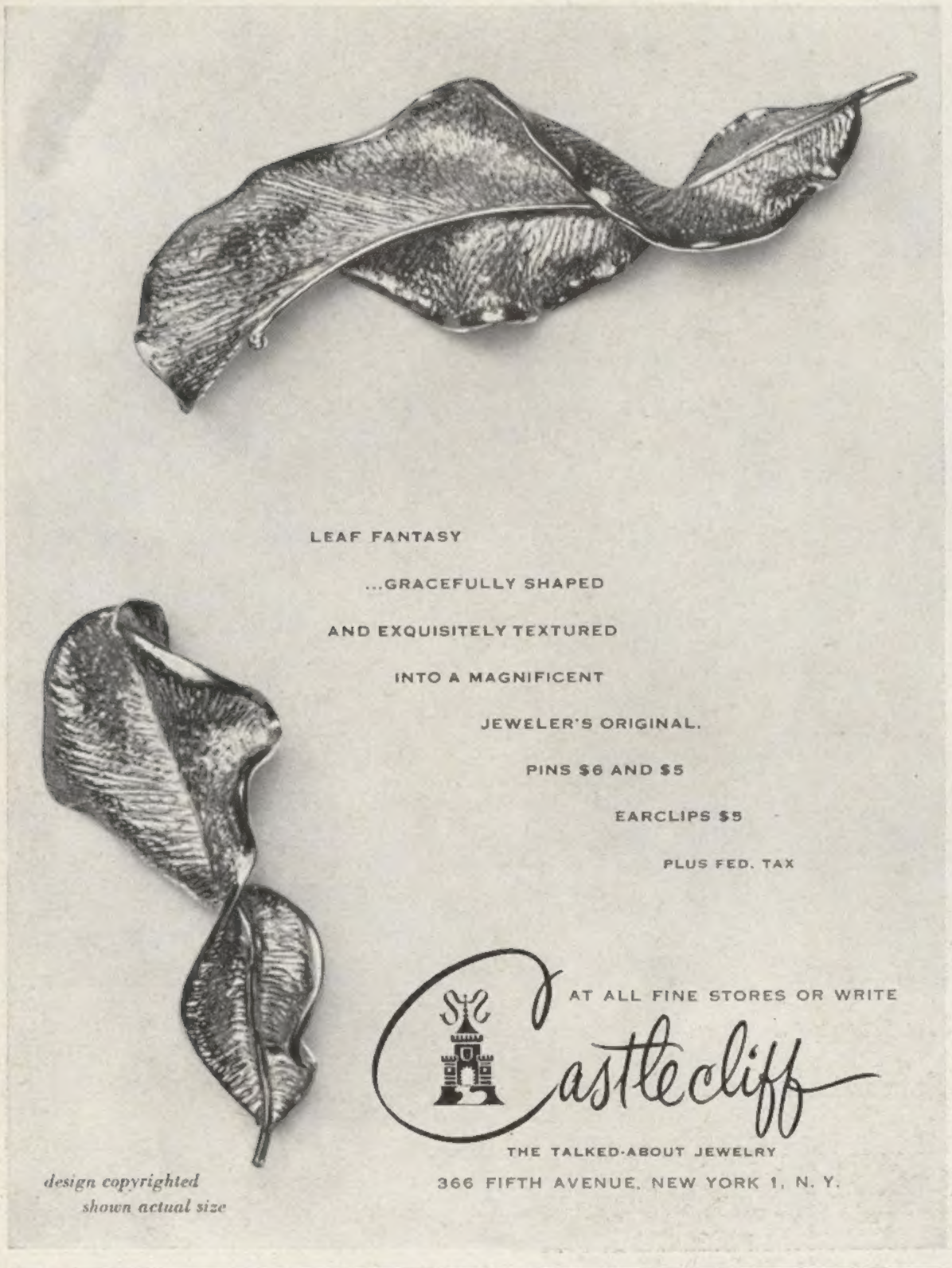
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MADAME BALSAN

(Continued from page 167)

be made to be. But here, in what for a blessed interval is my room, it seems indefinably yet undeniably otherwise. The camel has shrunk to nothing and the needle's eye has opened to infinity. Against all the rules—almost, as it were, unfairly—riches are miraculously compatible with love.

Chintzes, brocades, lacquer, porcelain, *potiches*, Chinese rugs; and an unusual wealth of paintings on the softly yellow and white striped bedroom walls. Perfectly distinguishable cultures have been responsible for their production. Yet the sum total belongs to no culture or period or generation, or multiple of such—unless it be to that mysterious, ever-present, ever-elusive generation "that we shall never see again in our time." The loveliest clocks notoriously tick away the hours even more inexorably than the ugly ones. But here and now that thought, exceptionally, is immune from sadness. For the best remains eternally the best, the idea of civilization, tradition, *raffinement*, does not vanish with the objects or even the concepts that again and again through history are borne proudly for a while and bravely handed on, though no one can ever say in advance quite to whom. Viewed from this room in the morning, beauty constantly gathered and constantly vanishing seems the one relatively enduring phenomenon of human life.

By the time I go downstairs, the chances are that my hostess will be at her desk. It is a tall, Louis Seize secrétaire, signed Topino, with a row of shapely members of the *famille verte* lined up above it. The sunlight through the window strikes her obliquely: a living Fragonard, *à la manière de Fragonard* this time. And no sound comes from below at this hour except the soft swish of a besom, sweeping up twigs and fronds and leaves. A timeless, placeless noise.

Beside her is a little, framed First World War photograph. Among the papers on her desk is a recently published book about one of the most explosive countries of the Middle East. And probably she is answering yesterday's letters, paying utterly contemporary bills and subscriptions, and making plans that, given the present age and health of those planned for, are as much for the twenty-first century as for the twentieth.

All sorrows notwithstanding, here is admittedly one on whom life has lavished the best it has to give. But how beautifully she returns the compliment.

DÉBUTANTE DIET

(Continued from page 151)

a month's duration, there is no damage the girl could do to her health," was the doctor's reply. "By our standards of proper nutrition there would be not a single healthy Eskimo; there would not be a single healthy aborigine. There's a certain amount of folklore in our ideas about nutrition."

"Do calories count?" was our next question, asked on behalf of the entire student body of Exington. "Yes. They count," was the answer. "All a diet is is a caloric cutdown, and that goes for every successful diet ever invented, no matter what you hear."

"What about Miss Beesey's question about eating too fast; is there anything to it?" The answer again was yes: "She'll probably feel more satiated if she eats slowly, though there's no proved mechanism in her brain to explain this."

And what about the psychological barriers to dieting—the talk of food, the presence of food, the appetite whetted by exercise? "One month's diet isn't too much. It's enough to give her the dress-size she wants," the doctor answered. "From then on, she should eat normally, but not too energetically. In general, remember, people who are heavy eat more; people who are thin eat less. And as for those legendary characters who 'eat all the time and never gain an ounce,' I'm not really so sure that they eat as much as they claim. They're very often meal-skippers, you'll notice."

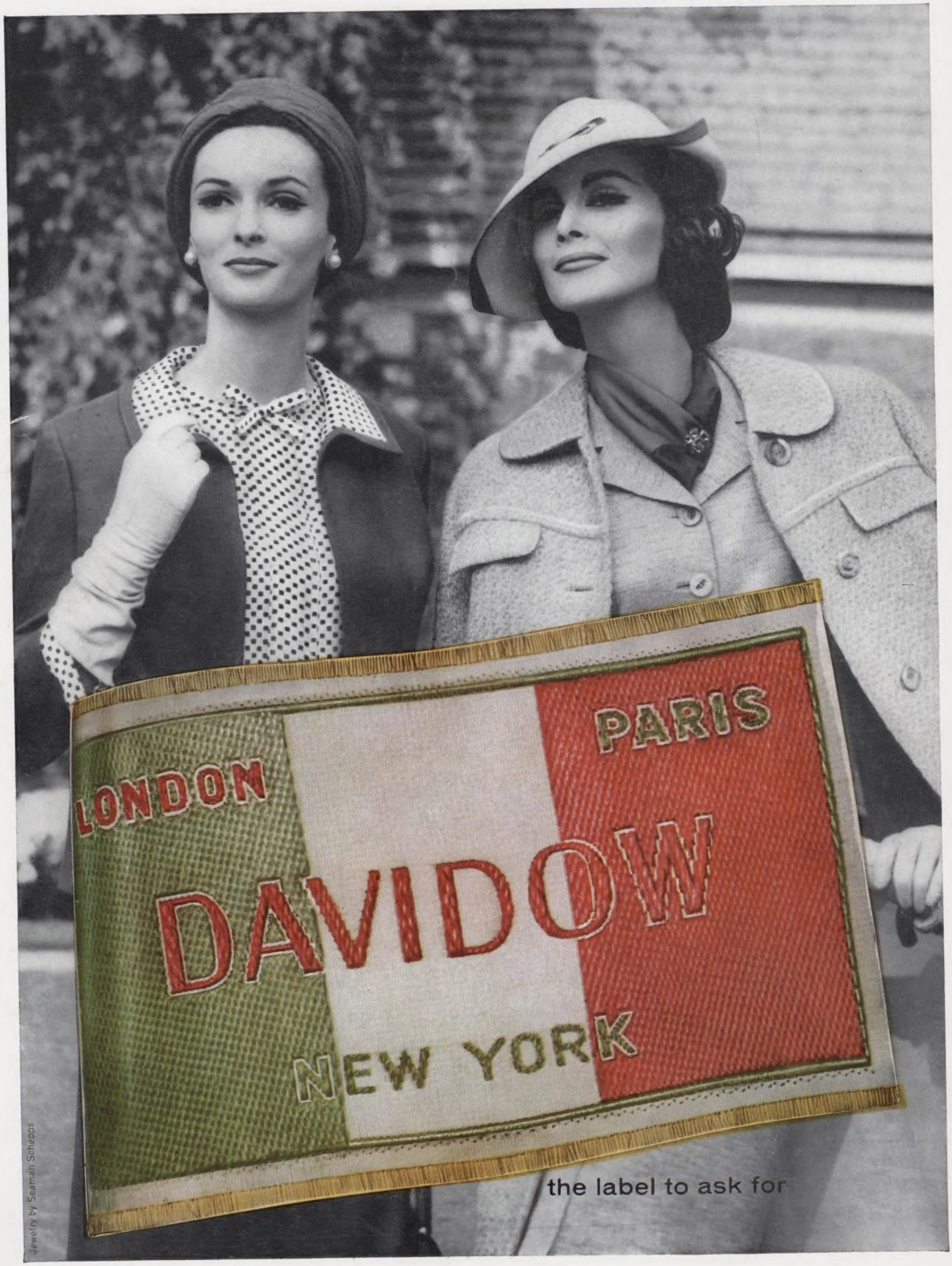
So much for the strategy. If she sticks with the simple plan outlined, Miss Amy Beesey will shrink one size in one month's time. In the May issue, Vogue will be back with a pound-by-pound report, along with a complete bulletin on what Miss Beesey can expect to wear in June.

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